Club Sandwich

No. 50 AUTUMN 1988

IN THIS 50th ISSUE

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We're Speechless!

PHOTO TERRY O'NEIL

Club Sandwich

Charter members of the Fun Club especially, will have realised that this is the 50th issue of *Club Sandwich*, and particularly with its New Look introduced here, it is a very different publication from that of our humble beginnings: four large format pages on black and white newsprint. Although new subscribers to the *Sandwich* are keen to have the entire collection, I'm afraid most of the early issues are now long out of print. We do, however, list the available back issues on our club offer sheet.

A further milestone celebrated in this issue is Paul's BMI Award for the five millionth broadcast performance of 'Yesterday', which we feature on page 5. We also meet Hamish Stuart, who is currently working with Paul, and have an informative feature on animation, linked to Paul's appearance on the BBC's Animation Week.

As usual our autumn issue contains a report and pix of the annual 1988 Buddy Holly Week's event (see Lubbock Meets St. Helen's on page 14) which was an especially lively musical gathering, featuring the Crickets.

We update Linda's many current activities which range from her acting stint in *Bread* (see page 9) to her photographic exhibition at the V & A. Coinciding with the show, is the publication of her new book, *Sun Prints*, which would make a lovely Christmas present. Also it may not have escaped your attention that a poignant photograph of Linda's was used to launch the new image of Barnardos, the children's charity. Her career was also featured on *Nocon on Photography*, Channel Four's recent television series. Gene Nocon, of course, is Linda's photoprinter with whom she has had a long professional association.

A first for *Club Sandwich* is an interview with a Tass journalist on his reactions to the forthcoming Russian album and Paul's musical influence in Russia. As you might expect, Paul and his time with the Beatles produced the familiar superlatives. Speaking of the Russian album, I've been inundated with letters asking whether the Fun Club will have copies, but I'm afraid as we said in our last issue, at present the album is set only for release in Russia, and we won't have any albums for sale.

Finally, I hope you'll have an extra incentive to do our Crossword this time, as we'll award five copies of the *Wow Mom* cassette, an in-house MPL promotional item not generally available, to the first five correct solutions drawn. Full details will be found on page 18, but remember, you need to be a member of the Fun Club to qualify for the prizes,

'til next time,

Sue

Meet Hamish Stuart

You have to have nerve to play soul music and call yourselves the Average White Band. Luckily, Hamish Stuart and five friends from Glasgow, Dundee and Perth had that nerve in 1972 and soon reaped the benefits. Their first big show was Eric Clapton's comeback concert in 1973 – with Paul and Linda in the audience. 'Pick Up The Pieces' became a memorable instrumental hit in early '75 and thereafter AWB enjoyed consistent success till their break-up in 1982.

Was the young Hamish (born 1949) a Beatles fan, or more into soul?

"I got into soul through them. That was the first time I heard Smokey Robinson ('You Really Got A Hold On Me'), the first time I heard 'Money'. I started to look for the groups they were into. Later I got into Otis Redding, Sam and Dave, Marvin Gaye particularly, right through his career, Aretha Franklin, James Brown – the list is endless!"

What are his favourite songs by the Beatles and Paul?

" 'Hey Jude', 'She's Leaving Home', 'Here, There and Everywhere'...I like lots of others, too, most of them in fact. 'Got To Get You Into My Life' was more R & B influenced than their other original stuff. Paul always seemed to have that soulful edge – 'Maybe I'm Amazed' is a particular favourite."

AWB moved to the States after 'Pick Up The Pieces' and by 1977 had become acquainted with Ben E. King, resulting in the successful Benny And Us *album.*

"That was lots of fun: it was a break from routine, being more his record than ours. We were going to do a single, but it just escalated. We toured in the UK soon after and Ben guested on two or three shows."

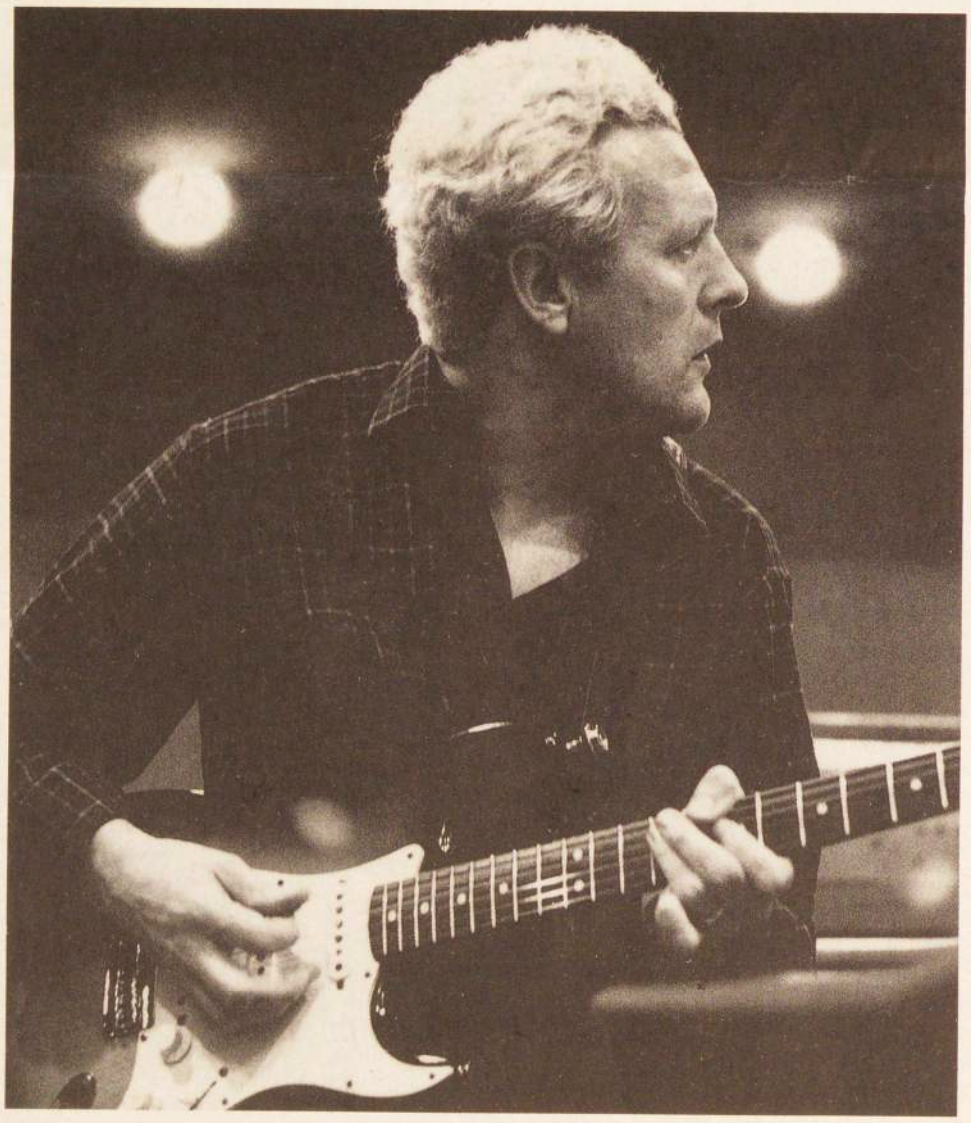


PHOTO LINDA McCARTNEY

The band's publicist on that tour? Richard Ogden.

"I got a call from Richard late last year and came over for a couple of days. I knew I'd seen him somewhere before! Then we started in late January on the songs Paul wrote with Elvis. Chris Whitten started a few months before me – he's a very good drummer. I wish I'd been there for the rock 'n roll sessions!"

Hamish came over from LA, the San Fernando Valley to be precise.

"I came over for three weeks on my own, then three or four weeks with my family. Then my wife was recuperating after an operation, so I was over here on my own again."

During and after the Average White Band, Hamish notched up some pretty impressive credits. He co-wrote a couple of songs for George Benson's In Your Eyes, *besides singing and playing on the album. More recently, there's been Atlantic Starr's 1986 hit 'If Your Heart Isn't In It', which Hamish wrote and arranged, and 'Soweto' (H. Stuart co-production, guitar) from Jeffrey Osborne's last album.*

But perhaps most significant was his work with Chaka Khan in 1981. After Hamish had co-written the title track of her album What Cha Gonna Do For Me, *he and AWB drummer Steve Ferrone went on the road with her. Tour co-ordinator was a lady called Lynn, now Hamish's wife. After a year in Connecticut, they made the move to California, where they live with their son (5) and daughter (3) – when they're not in England.*

"The children are picking up English accents! My son goes to the village school. We're going back to LA soon for a couple of weeks. Paul will be there too: he's doing some strings with an arranger called Clare Fischer – a man."

There's no question Hamish has enjoyed the McCartney sessions.

"We've done about 20 songs. Paul's played quite a lot of guitar and I've played some bass. We used to switch between bass and guitar onstage with the Average White Band."

Hmm. Could be useful. Mr. Stuart has been busy elsewhere, too.

"Steve Ferrone and I put together a band called Easy Pieces. The album's just out in America and should be out here in the New Year. Andy Peebles played it so much on his Radio London show I told A & M they should put it out here now! It's a studio band only so far."

Roll on the next album from Paul McCartney's studio band. We look forward to hearing your contribution, Hamish – meanwhile, glad to have met you.

THE COMPLETE BEATLES RECORDING SESSIONS

Mark Lewisohn's triumph of research

PHOTOS COURTESY EMI RECORDS

WHEN PAUL McCARTNEY describes your book as the best ever on the subject of the Beatles, you know you've achieved something. Such was the happy fate of Mark Lewisohn after *The Beatles Live!* was published in 1986. As with any worthwhile subject, the truth was infinitely more fascinating than any invention.

In the early '80's, a young balance engineer at Abbey Road, John Barrett, became seriously ill. Anxious to occupy his mind during chemotherapy, he approached General Manager Ken Townsend, who suggested he catalogue every tape from the Beatles' EMI recording sessions.

Armed with this databank, Ken and EMI's Brian Southall (author of *Abbey Road*) gave a talk at the 1982 Liverpool Beatles Convention with John in attendance. Enthralled at such detailed info, the audience demanded a book. Despite this encouraging reaction, the trio must have wondered if such *minutiae* could have mass appeal enough to warrant one. The presentation and content of *The Beatles Live!* proved that they could.

Enter Mr. L., allowed full access to the Abbey Road tapes. Mark mustered his usual dedication to describe and analyse the often tortuous route to the classic finished versions. With the exception of the complex *Get Back/Let It Be* album saga, the reader is rarely conscious of Mark's great labours: the best research is always unobtrusive.

Club Sandwich, like its publisher and inspiration, prefers to dwell on the present and future, but when a book such as *The Complete Beatles Recording Sessions* (Hamlyn/EMI, £12.95) is published, we feel justified in giving the past more space than usual. At the book's launch, Mark Lewisohn (still a lad of 30) said he thought it the most important work he would ever be involved in. It's certainly the most important Beatles book ever published: no serious Beatles book of the future will be able to ignore it. So it was with something approaching awe that your editor went to meet Mark in the Broadcasting House canteen.

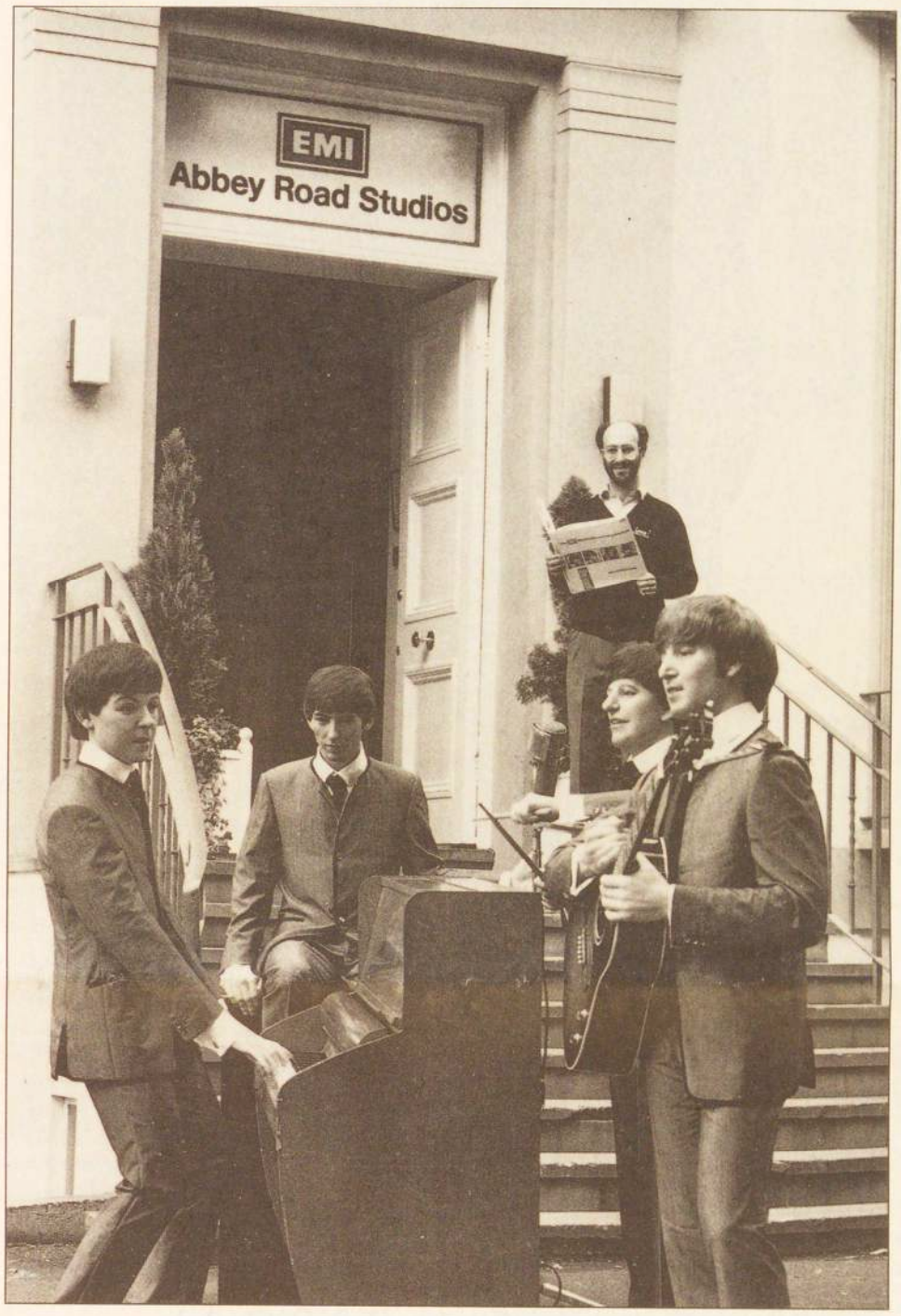
In fact, Mark's first job had been with the Radio Four section of the BBC office which paid artists for radio appearances: "That was fascinating, 'cause I was able to see people's home addresses, how much they got paid, the signatures on the contracts. And, of course, being in an office like that instantly gave me access to Beatles things, because the Beatles were paid and Paul was paid. So straightaway I was into – not serious research, but looking up anything that interested me: Monty Python, Peter Cook and Dudley Moore..."

Costing film productions at Ealing Studios lacked this human element, though *Doctor Who* and the BBC's version of *Dracula* were among the work done in Mark's time.

"I was there for 18 months and then came to Broadcasting House for the first time in radio news. It was still finance, but administrative as well."

After seven years with the BBC, Mark took on the newly created post of research manager at *Music and Video Week* (as it then was) in September 1981.

"The department was responsible for all the 'non-creative' side of *Music Week*. That included all the various charts, the new release listings, the radio playlists, it was phenomenally hard work."



Had this been a good grounding for the hours of systematic work essential to his books?

"In a way. *Music Week* was a bit of a shock, 'cause I was there until eight o'clock most evenings and I would go in at weekends to try and get the job done. That helped me for the future, inasmuch that I then knew what hard work was."

This took its toll on the Lewisohn system, which with other factors caused him to resign in April 1983. However, Mark still works for *Music Week* as a freelance.

"I left to have a break, really. I didn't quite know what I was gonna do, but I had an address book full of contacts. Gallup had just taken on the chart and I had an offer to go and oversee it as a consultant, but I realized it would be even more hours and even more weekends than I'd just left." Luckily for Beatles fans, Mark drifted into being a full-time freelance writer instead. Since 1979 he had contributed to *Beatles Book Monthly* and writes their news pages to this day. Wasn't he surprised that every month there was enough news to fill the pages?

"Not any more. They have been involved in so many projects that there is always something happening. There's no gossip in there, 'cause I *hate* tittle-tattle. Unless it's news or *really* strong rumour – in which case I acknowledge it as rumour – I won't put it in."

When had the young Lewisohn first been exposed to the Beatles.

"When I was four: 'Please Please Me'. I *really* was a fan – and a serious fan: I knew the words."

Had he older brothers or sisters who were keen?

"One older brother who was vaguely interested in the Beatles, but a marvellous, marvellous mother, who in '63 was 29 and a Beatles fan. She was absolutely struck with everything that they were: fresh, witty, down-to-earth, good musicians. So when somebody said, 'What do you want?' and I said 'I want the latest Beatles record', she supported that. I was five or six and we used to *discuss* the Beatles.

"Like most children, I used to *make* birthday and Christmas cards. I used to do a little rhyme inside and it would say 'You're not on the wane/It's Penny Lane' or something."

How long was it before the likes of EMI and MPL accepted the diligent Mr. L. as more than just another Beatles nut?

"I could've gone and stood outside Abbey Road studios to meet them, but I didn't wanna do that. At the most, you can say to them 'I *really* like your records' and the ex-Beatles have heard that from people for 25 years.

"I always wanted an opportunity to sit down and talk; and during the conversation my depth of knowledge might come out. I've been lucky enough to meet Paul on a few occasions and be accepted, I think, on a more serious level, which is absolutely wonderful."

When did this general acceptance start?

"It was really *The Beatles Live!* that did it for me. I poured energy into that book and actually got very little financial remuneration for it, but what it's done for me in terms of career cannot be estimated.

"EMI saw *The Beatles Live!* as a book which could have been boring, but was actually interesting. They looked at their information about the sessions and knew they had the makings of a book, but they also knew it had to be livened up in some way. So they asked if I'd like to become involved in a similar sort of job for this session listing."

Which was the harder book to do?

"*The Beatles Live!* was very tough. What I did was to go through every single local newspaper's entertainments column for the years '61/2/3. This was at the British

Museum, where I did virtually all the research.

"The physical amount of work was enormous. I was my own boss, because I finished the book before I offered it to a publisher. So I did all the writing, all the research, assembled all the illustrations without any advance.

"*The Complete Beatles Recording Sessions* was different, because that was a phenomenal amount of work in a set period of time. I interviewed virtually everybody involved in all the sessions and was actually doing 16- or 17-hour working days, seven days a week, lunch at my desk, for about six months."

Stop, stop! No-one who reads this will *dream* of writing a book now – least of all *Sandwich* ed. And the workload was not Mark's only burden.

"My wife gave birth about two weeks after I finished the book, we moved house, my mother passed away and I damaged my hand for a few weeks so I couldn't write. It was a very fraught time."

Was his view of the group changed by listening to every single tape?

"My view of the group has improved beyond 100%. I didn't think I could like them any more, but now I do."

Did Mark think the "civil service" discipline of the studio staff, with their white shirts, dark ties and white coats – Winston Churchill remarked he thought he'd come to a hospital! – was a key factor, when combined with the Beatles' originality and creativity?

"I think it was the classic combination. You've only got to look at what happened when Phil Spector was producing those mixdown and overdub sessions for *Let It Be* to realize what it would've been like if he'd been their producer all along. The recordings just wouldn't have happened the way we know them."

What were the author's favourite three or four unreleased *recordings*, as opposed to songs?

"'Leave My Kitten Alone', Paul's demo of 'Come And Get It', George's demo of 'While My Guitar Gently Weeps', an early version of 'Here There And Everywhere'..."

These days unissued material by defunct groups is being issued all the time. In the case of the Beatles, the survivors feel reasonably that, apart from *Let It Be*, all their singles and albums were assembled purposefully and with great care, so that any collection of alternate takes etc. would only distort the picture. Nevertheless, I had to ask Mark, if given a free hand, he could compile an album's worth of such material that would have wide appeal.

"If somebody asked me to, I could, but it would have to be with the full approval of the artists."

Oh well, let's not be greedy. After all, Mr. Lewisohn's researches are currently enlivening Saturday evenings in Radio One's *The Beeb's Lost Beatles Tapes*. Two one-hour programmes of these recordings in 1982 were the first fruit of Mark's efforts: such was their impact that all sorts of people supplied or helped to locate further tapes (some never broadcast), so that the present series will run to fourteen half-hour programmes without padding. Included are 36 songs the Beatles never recorded, one of them by Lennon and McCartney: 'I'll Be On My Way', a B-side for Billy J. Kramer and the Dakotas.

Due to his work on the *Sessions* book, Mark was deservedly asked to compile the two *Past Masters* CD's of non-LP tracks, issued earlier this year. As anticipated last time, these have been issued on record and tape as part of EMI's complete boxed sets of the Beatles' recordings, out on 31st October. The two *Past Masters* are also available as a double album or cassette outside the boxes. Perhaps later they'll each be on sale separately, as on CD.

Entitled simply *The Beatles*, a great deal of thought has gone into EMI's boxes. Fans who've got the lot already can buy the box on its own, including the new booklet (with rare pix) by the tireless Mr. L. which comes with the full ones. The boxes, justifiably described as connoisseur's cabinets, are in "designer black ash" with roll tops. The 16 albums plus box will cost about £125 for record or tape and £215 for CD. Box and booklet only cost about £30.

All formats will use the digital master tapes prepared for the CD's and the record sleeves will be marked 'DMM'. This could mean 'Definitely mean magic', but actually means 'Direct metal mastered', a process our science correspondent assures us gives vastly improved sound. When the wooden boxes run out, they'll be replaced by cardboard ones, which won't be available without their contents. Well done, EMI.
Also coming are 3" CD versions of the Beatles' singles. The first three are due on 14th November, the aim being to issue the lot in this format by Christmas 1989. The necessary adaptors will be available with the first few, while Discmaster personal CD players will take them as they are. Lo-tech *Sandwich* ed. not having a CD player, he had completely overlooked the non-appearance of the last three Wings CD's, so loudly trumpeted in *CS47/48*. EMI tell us they should be out by Christmas next.

Back to Mark Lewisohn. Did he feel purged of the Beatles after the sessions book?

"No! Here I am at Radio One, co-researching and co-writing *The Beeb's Lost Beatles Tapes*."

Mark was also keen to stress his deep knowledge of Paul's solo career.

"I'm as *au fait* with every facet as I am with the Beatles' career. I could tell you the lyrics to *Fourth Of July* by John Christie!" (One of Paul's obscure give-aways.)

Some further thoughts on Mark's latest *magnum opus*: "There are too many books about the Beatles and the authors always seem to go and interview the same old people. Yet the people who were at Abbey Road, who were actually there when these marvellous, historic recordings were being made, have hardly ever been interviewed. I spent five hours with Geoff Emerick and virtually everything he told me was fresh." That's partly why *The Complete Beatles Recording Sessions* is so fascinating. Another reason is the revealing introductory interview Paul gave to Mark. Among various nuggets is Paul's naming of 'You Know My Name (Look Up The Number)' as his favourite Beatles track! (The idea obviously tickles him, since he said the same to Tass.) Typical of the book's revelations is that this apparent piece of Plastic Ono knockabout actually occupied considerable studio time involving all four Beatles.

The esteemed *Record Collector* had the right idea in its review, refusing to give away the contents so as not to spoil the reader's pleasure, but this writer can't resist extracting a few tasty morsels. Paul dominated a bizarre sound effects tape (pre-'Revolution 9') done for a Carnival of Light at London's Roundhouse in January 1967. The Beatles made their first break from Abbey Road the following February, recording 'Fixing A Hole' at Regent Sound.

The guitar solo on 'Good Morning Good Morning' is Paul's, not George's. The 'Helter Skelter' session descriptions are both hilarious and exciting and Paul's trial lyrics to 'Rocky Raccoon' will raise a smirk. And what of 'Etcetera'? Engineer Alan Brown recalls a solo McCartney demo with this title, the composer taking the tape away with him. Perhaps Paul could tell us if it ever resurfaced with different words?

Amid the growing tensions of the later years, the story of John and Paul alone recording 'The Ballad Of John And Yoko' is heart-warming. The two versions of 'Let It Be' are revealed to be the same recording, remixed and with a different choice from George's duetting guitar solos. That's enough detail: time for some general conclusions.
Although the Beatles' recording methods became increasingly diffuse and experimental, their judgement in selecting the finished master was impeccable. Various mysterious backing vocalists are revealed and the wide use of organ and harmonium, played by everyone but Ringo, came as a surprise to these ears. The creative use of accidental sounds is a recurring feature.

Some myths bite the dust. Song titles such as 'Colliding Circles' and 'Pink Litmus Paper Shirt' remain delightful inventions with no factual basis. Apart from the original 'Love Me Do', 'Back In The USSR' is the only track without Ringo on drums, Paul taking over. A final irony is the use of Richard Hewson, wanted regarding the Thrillington disappearance, to arrange the strings which Paul disliked so much on 'The Long And Winding Road'.

As Mark Lewisohn and your editor dashed to Baker Street so he could catch his train, he told me how his Finnish wife, Tarja, had learnt English from Beatles records.

"I don't think they realize how much they affected people," he mused, if one can muse while strap-hanging on a crowded tube.

Maybe not, but thanks to *The Complete Beatles Recording Sessions* the rest of us have a much better idea of how that effect was produced. For that and for your other work, Mark, we are all in your debt.

BMI AWARD

'Yesterday' clocks up another milestone

Paul has received a few awards in his time, but his special 'Million-Air' award from America's BMI organization on 19th September still takes some beating. The citation reads as follows: "This special citation is presented by Broadcast Music, Inc. to Paul McCartney in recognition of the great national popularity, as measured by over five million broadcast performances, attained by 'Yesterday.'

It's the first song to reach the five million mark, covering all versions broadcast on US radio and television. The song first appeared on the Beatles' *Help* album in August 1965, some 23 years ago. Yet BMI calculate that five million continuous plays would occupy more than 28 years! So at any given moment since its release, there's a good chance that more than one radio or TV station has been playing a version of 'Yesterday'.

But who are these nice BMI people and how do they keep track of these things? BMI was founded almost 50 years ago as an alternative to ASCAP, the American Society of Songwriters, Composers and Publishers, whose strict membership requirements excluded many writers of regional, ethnic and other minority musics. Thus BMI became the natural home for exponents of blues, jazz, country music and, eventually, rock 'n' roll, who rely on BMI to ensure that all royalties due are paid to the copyright holders.

Prior to BMI's existence, performance (as opposed to sales) royalties were restricted to live evening performances on network radio: recorded performances and those on independent stations didn't count. Now half a million hours of network and local radio and six million hours of ditto TV are logged annually to provide a basis for calculation. The average number of plays on a certain type of outlet is multiplied by the total number of outlets in that field.

Back to 'Yesterday'. Apart from the huge number of cover versions, reckoned at over 2,500 by the *Guinness Book of World Records*, the song has several other points of interest. It was the first Beatles recording to feature a string quartet and the only one of their A-sides to feature just one Beatle, though Mark Lewisohn's new book reveals that George Harrison originally sang harmony. In America it became a single in October 1965, reaching number one. Released belatedly as a British single in March 1976, it reached number eight, no mean feat when you consider how many already owned the song.

To get the five million plays in proportion, let's look at BMI's other big spinners. Among others reaching landmarks in 1987 were 'Here Comes The Sun' (G. Harrison) and 'Imagine' (J. Lennon), both passing the two million mark. Ringo's 'Photograph' (written with George) also passed the million mark some time ago. The 1987 Television Music Award went to John and Paul for *The Wonder Years*, featuring Joe Cocker's version of 'With A Little Help From My Friends'. The PRS (Performing Right Society) is Britain's equivalent of BMI: the PRS songs after 'Yesterday' in the all-time US list are 'More' by Norman Newell (four million plays), 'Michelle' by Lennon and McCartney and 'Something' by George Harrison (both three million plays). Together and solo, nine Beatle songs have passed two million; 20 more have passed one million, as has 'Don't Let The Sun Catch You Crying' by Liverpool's Gerard Marsden, better known as Gerry of the Pacemakers.

Besides his framed citation, Paul also received a Steuben glass bowl with suitable inscription. He would be wise not to make trifle in it, for Steuben glass is not any old glass. Founded in 1903, in New York State, the company soon became noted for its engraving and produced various series of pieces based on specially commissioned designs and even poems. But perhaps most notable is the series of unique pieces created for every US President from Harry Truman on. What's that, Paul? Well, I suppose banana custard would be OK.

Paul McCartney is the proud recipient of the special award from America's largest performing rights organization, BMI, to recognize five million broadcast performances of the Lennon/McCartney classic, "Yesterday". BMI President/CEO Frances Preston presented McCartney with the award – a Steuben Glass trophy – at his recording studio on September 19. Pictured from left: BMI Director of European Relations Phil Graham, Preston, McCartney and BMI Assistant Vice President, Performing Rights, Del Bryant.

"Peter can play"

Paul sees music therapy in action

PHOTO CONRAD HAFENRICHTER

Here's Paul with Martin, Peter and Ruby, communicating the way he knows best.

WHEN PAUL and EMI gave some of their *All The Best* royalties to the Nordoff-Robbins Music Therapy Centre, it was only the start of his involvement. At the Music Therapy lunch last June, our man bought the Everly Brothers' guitar at auction and re-donated it to the cause.

Intrigued by the whole subject, Paul then agreed to be filmed at the Centre for BBC1's *The Power of Music* documentary. This was shown to great acclaim on 26th October, with J.P. McCartney as narrator.

"I didn't really know what music therapy was, or how it worked. One day I decided to find out. I found myself in a converted warehouse in Kentish Town, heading for a new musical experience."

Paul joins co-founder Dr. Clive Robbins (on his annual visit from the US) to watch children and parents in a therapy session. (Clive is pictured sitting next to Paul on page 13 of *CS49*.) Among the children is Ruby Hodin-Brown, pictured with Paul in *CS47/48*. Clive tells Paul what progress the children have made.

"Here's Christopher – he used to run around the room a lot and wouldn't be contained in the group. For him to be *in* a group and part of it is really a big step. Martin didn't really take part at all at first and would cover his face with his hands, but you can see that's gone now.

"It's lovely for the parents to have the musical support for making this relationship that's active. Therapy depends on a lot of good musical common sense and generosity and love."

"What happens when the kids go home after a session like this?" asks Paul.

"The ones that begin to sing, sing the songs – Martin does that all the time. The other thing is the quality of the relationship: it's enriched here and that goes home."

Jane, a therapist, plays some slightly Chinese-sounding music at the piano. This has been specially written to suit the mood of the group: the children know the theme and contribute. Martin bangs on a drum, then Peter. Katie hits drum and cymbal alternately, as the chant goes up: "Katie can play them." This recognition of the individual's efforts is typical.

As Clive Robbins says, love is obviously important, but music therapy clearly needs more than emotional warmth to achieve its results. The therapists' training is very thorough; five students near the end of the course have a session with Clive.

"Improvisation is the cutting edge of music therapy," he tells them. "It's what really matters. Music is a life force…it's a force for growth, for internal change and fulfilment. And when you work with improvisation, that life force within you becomes really potent, becomes effective in changing a life. As the child's own musicality is aroused, he moves on to all manner of unforeseeable developments and *growth*."

As in all music, successful improvisation in therapy requires a strong melodic base. When the students practice wordless vocal improvisation with Clive's therapist wife Carol at the piano, the effect isn't cacophonous but tuneful and liberating, the students dissolving in delighted laughter at the end. Back to Paul and Clive observing therapy in action.

"It's a marvellous age to begin with this kind of stimulation, because they *need* it. They can't get it from life normally."

"I suppose the old-fashioned way was just to leave them and feel sorry for them," suggests Paul. "Now it's more 'Bring them out of their shells'."

"Doctors would say 'Oh, just forget this one, have some more children. Write this one off.' The consultants actually recommend the children come here. There's a growing recognition of the place of music therapy (in treatment of the handicapped), but also in early child development."

"Knowing how to improvise is vital," continues Paul in his narrator role, "so that you can *instantly* find a musical mood to match the child's mood."

We see therapist Robin Howat with Justin, a severely autistic ten year-old. In

Paul's words, "this means that impressions and messages from the outside world simply don't make sense to him. He's not unintelligent, he's just locked away in a completely private world where no-one can reach him."

Sybil Beresford-Pierse, Director of the Centre, plays reassuring chords at the piano and gently sings "Justin's here today" while Robin gets Justin involved. Justin taps a cymbal, hits a drum hard, the restless, spidery fingers of his left hand the only outward clue to his awkwardness.

Sybil explains Justin's therapy: "I think the really important thing is to use any responses he will give us to draw him into a working relationship with ourselves, which will eventually spread out into his ordinary school and home life. We are using whatever he will do musically to achieve this end.

"When Justin came five months ago, he was totally unco-ordinated. He would rush around the room and we could not get any physical contact with him. Now he's beginning to take some of his feelings and express them in the music."

"Once you meet a child musically where he is," elaborated Robin to the *Daily Telegraph*, "whether it is in anger with strong music or gently with quietness, you can begin to take him into other experiences because you have really 'met' him."

Then we see 'Dr. Rock' McCartney attempt the therapist's role in his own way, frankly confessing the inadequacy he feels: "You girls are gonna have to help me out, y'know – you're the experts here! I'm at a loss now, I don't know *what* I'm doing…I'll play."

"When I joined the kids, I was as nervous as I've ever been," reveals Paul as narrator. "I thought they might just scatter or show no interest at all."

Happily, Paul's gentle strumming and the guitar itself soon attract the children. Like his own children when young, they can't resist touching and strumming the instrument. Paul holds down a chord and shows Peter how to let his fingers fall across the strings to achieve the desired effect.

"Shall we try a song? 'Peter can sing, Martin can sing/Martin can sing to the guitar/Peter can play, Peter can play/ Peter can play the guitar'."

Paul narrates again: "As always, music was the bridge. And I know from my own experience that music itself can be the teacher. I had a great day with the kids. By the time I left I was beginning to understand what music therapists are doing. Music therapy isn't just for children: it can be used to help the brain-damaged and mentally ill of all ages."

As illustration, we follow therapist Michelle Scott into Friern Barnet psychiatric hospital, a permanent home to many of its 700 patients. (Sadly, a fire killed two patients just as we were going to press.) The individual receives recognition, as at the Nordoff-Robbins Centre: hello's and 'How d'you do's are exchanged at the start of each session, since patients otherwise rarely experience these everyday civilities.

One patient is reluctant to join that day's session, confessing to strong feelings of anger. In a counterpoint to Robin Howat's words above, his anger is defused by George Gershwin's dreamy 'Summertime'. Michelle (guitar) and a violinist play the melody while this troubled man gradually remembers the words.

Adam, a young man with hooded eyes, has posters of Whitney Houston and U2 on his wall like anyone his age and plays highly competent guitar. A singer of wistful ballads in the Randy Edelman mould, he longs to return to a normal life outside. He takes a turn at percussion while another patient drums urgently and well, and Michelle accompanies on piano, all singing 'Give Me Your Love'. Her one disappointment is that the patients' talents don't always blossom outside.

Cut to Dr. Rock in his famous braces, strumming his electric guitar and singing 'Give Me Your Love' before introducing Special Jam, "an amazing group of musicians who've already made that long and difficult journey" back to relative normality.

A group of adults with learning difficulties, they thrive under Jan Wyatt's direction. One, Harvey, at first seemed unable to talk, but now goes on buses and has big plans for the future, inspired by offers the group has received.

One offer involves staying two nights in Portsmouth, a prospect unappealing to one member of Special Jam. As with the reluctant patient at Friern Barnet, the response is coaxing and encouragement, some of it from members of the group. The demand for Special Jam is understandable when one sees Simon playing the xylophone: "he never makes a sound which is unmusical."

"Finally, we meet a young man who could hardly put two words together until music therapy gave him new powers of speech," says Paul. "More than that, it brought to light the outstanding talent of David Rushbrook."

David is educationally sub-normal and lives with his Auntie Joyce, who gets great joy from his achievements. Elvis is on his wall, but the trophies on his window sill were gained by a different style of singing. David is rehearsing Ralph McTell's 'Streets of London' for a Mencap concert at Sadlers Wells and sings it like a Victorian drawing-room ballad in his rich bass voice.

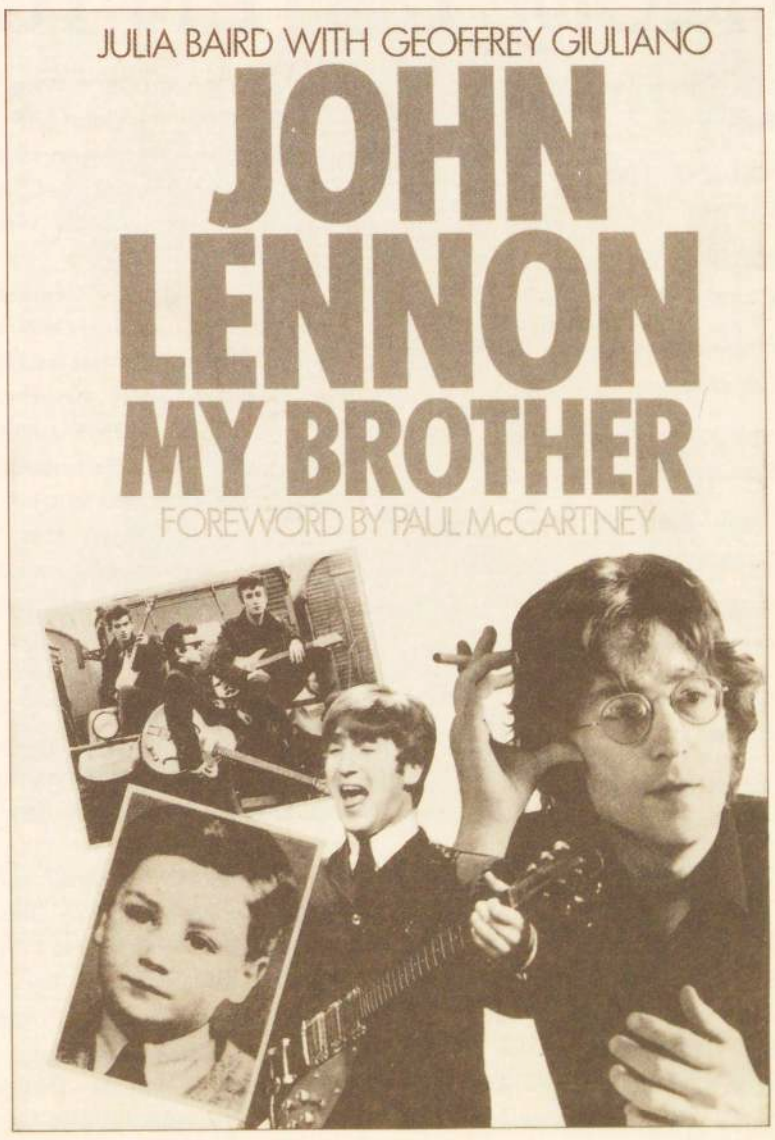
His natural talent is sympathetically nurtured by Margaret Lobo, a former opera singer, on weekly visits to the Marylebone Music Therapy Unit. Come the day, David, his confidence high, triumphs as part of the Welcome ensemble from Dagenham. His aunt's words confirm just what music therapy can achieve.

"I'm afraid that when I'm not around, David'll be completely on his own. I feel that by singing, David'll always have a friend. And if he sings really lovely and it's a joy to listen to, they'll love David for David because he's got that talent."

"His life has been transformed by the gift of music," concludes Paul. "It's a gift that belongs to all of us, because music is a universal language. It can give a voice to people who would otherwise never be heard."

The programme is a tribute to producer-director Ann Paul and her team, as well as to Clive Robbins and his colleagues. *The Power of Music* took five months to make and must have required great patience and delicacy: the results leave the viewer convinced that the programme's title is no hollow claim.

John's sister Julia breaks silence



When someone achieves fame, his relatives are an obvious target for journalists seeking personal revelations. Once the cheque book is waved, many convince themselves there's no harm in succumbing.

The silence of John Lennon's half-sisters Julia and Jacqui (until now) is therefore remarkable. Indeed, many keen Beatles fans may not even know that John *had* any sisters, due to his separate upbringing by Aunt Mimi. So *John Lennon – My Brother* (Grafton, £9.95) by Julia Baird (as she now is) and Geoffrey Giuliano is clearly an event.

It's also a sensitive personal memoir. Julia is a serious person, reminiscent of John 20 years ago in the back cover photo, with her round glasses and hair parted in the middle. Her childhood memories are fascinating and the picture of John that emerges from their trans-Atlantic phone calls from 1975 on is a warm, human one – Julia had fought shy of contacting him on his move to New York in 1971, feeling awkward because of his wealth and fame.

Though Paul remembered her and Jacqui only slightly (they were much younger than John), he was obviously struck by the sincerity of Julia's intentions and agreed to an interview. His good-natured memories of the young John are another plus for this worthwhile book, for which he also wrote the Foreword. There's also a nice casual shot of Paul outside his office.

It helps that Geoffrey Giuliano is no workaday journalist. His vast collection of Beatles (and solo) memorabilia has been exhibited more than once and formed the basis for *The Beatles: A Celebration*, published in 1986. This weighty tome contained little fresh info, but made up for this by its sensible, positive approach. In short, *John Lennon – My Brother* is well worth investigation.

WOW, MOM, LISTEN TO THIS!

MPL have gathered together 16 songs in which they have a publishing interest and put them on a limited edition promotional cassette, with the above flamboyant title. (It won't be in the shops, but you have a chance to win one: see Crossword on p.18.) They're not necessarily the biggest sellers, but songs that MPL are proud to be associated with. Here's the list – some of the versions will surprise you:

'Rockabye Your Baby With A Dixie Melody' – Aretha Franklin

'Baby It's Cold Outside' – Ray Charles & Betty Carter

'Basin Street Blues' – Louis Armstrong

'It's Been A Long, Long Time' – Stan Kenton with June Christy

'Flamingo' – Duke Ellington

'Hard-Hearted Hannah' – Ella Fitzgerald

'Luck Be A Lady' – Jack Jones

'Till There Was You' – Sonny Rollins

'Beyond The Sea' – Bobby Darin

'I'm Gonna Love You Too' – Blondie

'Tallahassee Lassie' – Freddie Cannon

'Big Girls Don't Cry' – Four Seasons

'Walk Like A Man' – Four Seasons

'Incense And Peppermints' – Strawberry Alarm Clock

'What I Did For Love' – Grace Jones

'Unchained Melody' – Elvis Presley

Well now. 'Rockabye' was written in 1918 and had been a hit for Al Jolson (1946) and Jerry Lewis the comedian (1956) before the young Aretha had a go. Swimming star Esther Williams, whose movies include *Dangerous When Wet*, launched 'Baby It's Cold' with Ricardo Montalban in 1949: listen to Ray and Betty and you may feel like a dip yourself. Frank Loesser wrote the song.

'Luck Be A Lady' (Loesser again) comes from *Guys And Dolls*, in which Marlon Brando did far more singing than Frank Sinatra. Another show, *The Music Man* (1957), gave us 'Till There Was You. Ex-beauty queen Anita Bryant scored with it in 1960 and Paul sang it at the Beatles' famous audition for Decca on New Year's Day, 1962. The following year he sang it again for *With The Beatles*.

'Beyond The Sea' started life as 'La Mer' by Charles Trenet in 1945. Jack Lawrence added English lyrics in 1947 and Bobby Darin swung it in his Sinatra style in 1960. George Benson revived it for a minor hit in 1985. Several of Buddy Holly's hits weren't written by him, but 'I'm Gonna Love You Too' comes from his inner circle: Crickets Niki Sullivan and Joe B. Mauldin and producer Norman Petty.

Bob Crewe helped Freddie 'Boom Boom' Cannon and Frank C. Slay to write 'Tallahassee Lassie' and also had a hand in both Four Seasons numbers. The Seasons somehow deserve to have two numbers on *Wow, Mom*: they once shared a double album with the Beatles early in the latter's US career.

I am indebted to Joseph Murrells' *The Book Of Golden Discs* for the info that Randy Seol of Strawberry Alarm Clock enlivened their shows by playing bongos with his hands on fire. The true successor to Cliff's Bongo Herbert? The music to 'What I Did For Love' was written by Marvin 'The Sting' Hamlisch.

In olden days a song would often be a hit simultaneously in two different versions. Sung by Todd Duncan in the 1955 film *Unchained*, 'Unchained Melody' was taken into the top ten that year by both Les Baxter, his Orchestra and Chorus and blind ex-Ellington vocalist Al Hibbler. At the time, Elvis was still rocking with Sun Records in Memphis, but in later years his repertoire came to include songs such as this, 'You'll Never Walk Alone' and 'My Way'.

'Wow, Mom' indeed! A diverting addition to the college of musical knowledge.

BREAD STARS FOR A DAY

Linda takes the cake

Bread, the saga of the loveably roguish Boswell family, is the latest in a fine tradition of TV comedy from Liverpool, so Paul and Linda were delighted to appear in it as themselves, especially as scriptwriter Carla Lane is a friend of Linda's.

Billy Boswell (Nick Conway) runs a sandwich business from his van and one day has all his takings pinched. Older brother Joey (Peter Howitt) advises him to go to Radio Merseyside. Linda McCartney's in town to open a new animal rescue shelter and is doing an interview at the station: he's bound to do good business with the crowds outside. He does and gets Linda's autograph on his grandfather's bus pass. In his euphoria, Billy invites her home to tea – "My Mum does lovely cakes."

So, that afternoon, Mrs. Boswell (Jean Boht) is minding her own business at home when Linda knocks on the door, saying Billy's sent her. Mrs. B. doesn't recognize her and has a good old woman-to-woman chat: "Is your husband out of work?" After checking there's no animal fat in the famous cakes, Linda tucks in and has a high old time.

PHOTO COURTESY BBC

Joey pulls up, staggered to see Linda leaving the house and Paul in the car outside. Paul utters his immortal line, "Did you get me a cake?" Joey's reaction is a picture, Mrs. B's more down to earth: "I didn't realize she had a cab waiting – it must have cost her a fortune."

The story of the shoot is an episode in itself. It was pouring with rain in the Dingle for the shooting of the outside stuff, so pensioners Charlie and Edie Helm played host to Paul, Richard Ogden and his wife Amy Rogers, the McCartney children, cast and technicians in their terraced house for most of the day. Paul signed autographs and chatted to Charlie and Edie's son on the phone. It turned out a schoolfriend of his used to live down the road, but unfortunately he'd moved.

When the kitchen scene was filmed in the studio, the McCartney children were in the audience, so it was a real family get together.

OLD GOLDEN THROAT COMES TO TOWN

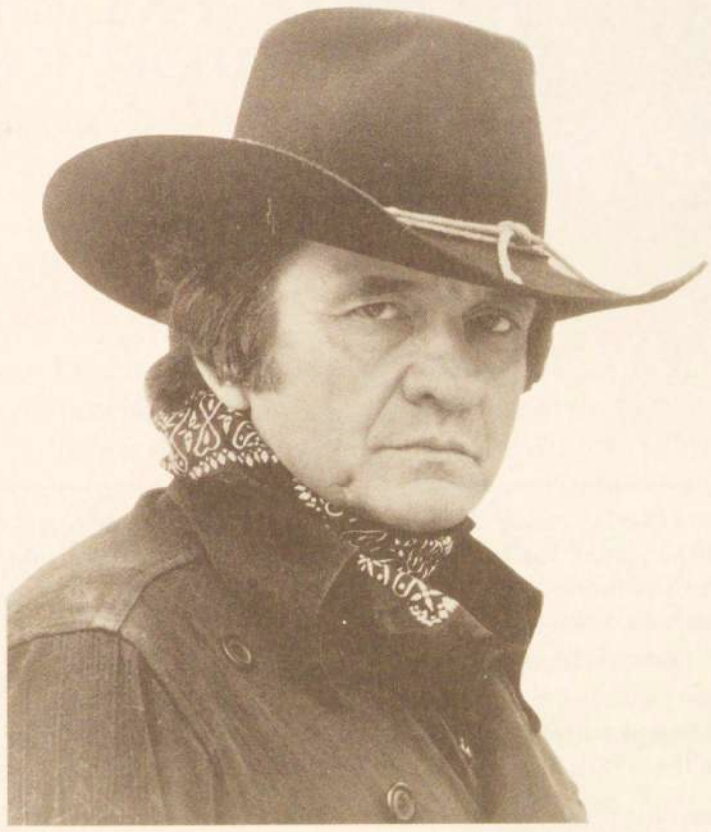
Paul and band record with Johnny Cash

From its casual beginnings as a holiday collaboration between Paul, Johnny and Tom T. Hall, 'New Moon Over Jamaica' is now a track on the new Cash album, Water from the Wells of Home.

Johnny Cash's rich voice is as much an American monument as Mount Rushmore, where the heads of four great Presidents are carved in stone. It's so individual that blending with it would seem no easy task. Yet, as if to prove me wrong, Johnny's new album is made up of ten duets.

This album is phase two of a significant comeback by Mr. Cash. Having started at Sun Records with Elvis, Jerry Lee Lewis and Carl Perkins, he moved to CBS for almost 30 years. However, as often happens, a change of scene gave Johnny a new lease of life, his first album for Mercury containing sterling performances of strong material like Elvis Costello's 'The Big Light'.

The new one features stellar names such as the Everly Brothers, Glen Campbell and Hank Williams Jr., but only one of these is English: yes, your very own Paul McCartney. The memorable session for 'New Moon Over Jamaica' took place at Paul's Sussex studio on Monday, 9th May and, luckily for Club Sandwich, *two impeccable witnesses have given us their accounts.*



First John Hammel, trusty keeper of Paul's guitars among other gear:

"Johnny and Paul had demos of the song beforehand. When he arrived, Johnny got his guitar out, chatted to Paul and they played other tunes together. Johnny's wife, June Carter Cash, played autoharp which I tuned for her. It was a really nice session."

Next studio boffin Eddie Klein, who explained the autoharp to your correspondent:

"You press a button to get a chord – hence the 'auto' in the name – and stroke the strings like a zither. The button automatically damps the strings which aren't needed for the chord.

"It was Johnny Cash's one day off on his tour and he was great, but quite tired. It was a very relaxed session. Paul played the Hofner violin bass and he and Hamish Stuart played electric and acoustic guitars. Chris Whitten played drums and he and Hamish joined in the background chanting.

"Johnny was taking the masters back, but there wasn't time to do them that night. I took them to his Brighton gig the next day and saw the gig from the side of the stage, which was great for me 'cause I'm a big fan."

More info. June and Linda also sang back-up, with additional vocals by Tom T. Hall being added later in Nashville. Paul produced, with Geoff Emerick from Beatles days and Matt Butler from Press To Play *as engineers.*

From here phase two of the Johnny Cash comeback looks pretty healthy.

ATTENTION ANDREI BIRYUKOV

Paul speaks to Tass and the world

PHOTO LINDA McCARTNEY

ANXIOUS not only to give the Russians an exclusive album but to tell them the thinking behind it, Paul gave an interview to Tass, the official Soviet news agency. Andrei Biryukov was the lucky journalist: *Club Sandwich* went to the Tass offices off Fleet Street to get his impressions of the encounter.

A well-placed source had told me that Andrei himself had been a keen bass player at one time. Was he able to buy Beatles records as a boy in the USSR?

"I first heard the Beatles in 1963 when I was first aware of the Beatles' fame. That was when I first got interested in music. The songs that I remember clearly are 'Love Me Do', songs from the *Help* album. I was really fascinated by the White Album: 'Rocky Raccoon' was one of the first songs I learned to play on acoustic guitar.

"My musical life started with piano: after seven years of practicing I *hated* piano and just left it. When I was about 15 years old I got interested myself in guitar playing. In Moscow and we knew fairly well and played and sang in English lots of Beatles songs."

Did Andrei take up guitar because of the Beatles?

"I think the Beatles played a certain role in this matter, because when we talked with Paul I asked him what does *he* like in music and he said 'Melody'. That is my answer, because I like melodic songs, not 'bang bang' you know...yeah, I think in a way they affected me.

"In the 70s it was fashionable to make various groups and when we started to think who would play what, I like very much the rhythm, so I decided I would play bass guitar. I liked the sound and I think I liked Paul's guitar."

The appearance?

"Yeah. The way he played it, the way he jogged with it on the scene."

Are you left-handed?

"No, I'm right-handed." (Laughs.)

Did the Beatles' songs help you learn English?

"When we tried to sing Beatles songs we had to know the words, had to pronounce them properly. Sometimes we stumbled over new words, we had to remember them and, yes, I think it was some help.

"When I was a student in Moscow we had a small group and played a lot in front of the students, the teachers...we were invited to various parties. I had quite an experience! It was my fourth year in the Institute when I finally understood that I wasn't really a musician and I said to myself, 'You have to stop. You've played, you've had your fun, but that's not your way in life.' But from time to time, when I meet with my friends, I sometimes play acoustic guitar."

Could you hear the Beatles' records on the radio in the USSR?

"At a certain time there were no Beatles on the air, but little by little the music started to appear on the radio. There started to appear articles about the Beatles in the press, so 'Beatles' is not a mystery to the Soviet people."

Could you buy their records while the group was still together?

"Not really – may be by the end of the 70s. But at a certain moment some singles started to appear and songs were included in special albums of different artists."

Was it Andrei's idea to interview Paul?

"The idea was always there, but the first move was made by my colleague from *Pravda*, Alexander Liuty, who was here temporarily and learned about the talks concerning Paul's Russian LP. He made the phone call to Richard Ogden and almost that very day he phoned me and said, 'Hey, I made a contact.' We are quite good friends and I said, 'I'm with you in this business.' Alexander left after his time had expired and I was the one who was rather nasty and phoning almost every week to Richard Ogden.

"After everything was arranged, Bernard Doherty said that Paul also wanted to see a reporter from *Komsomolskaya Pravda*, which is a youth newspaper in the Soviet Union with 17 million readers. That's how we went to see Paul together. I had intended to do the interview for a new magazine, *Echo of the Planet:* I can frankly say it's a block-buster in the Soviet Union now! It's an illustrated magazine mainly dealing with foreign affairs, culture, economics – something like *Time*. The circulation is 200,000 and we are very much trying to make it bigger."

Did Paul say that he wanted to play concerts in the USSR?

"He said, 'I always wanted to give a concert in Moscow. We are now discussing this question, but first we want to see the reaction of the public to our album. Besides, I haven't got a permanent band and this question has to be resolved, not only for this concert, but also to play in Britain.' That was his answer."

Are people in the Soviet Union excited that Paul is releasing a record only in their country?

"Oh, I think so, yes. Because when I was on holiday this summer in Moscow and I met with different friends, they'd say 'Is Paul coming? What about his album?' and things like that. I'd say, 'Please wait a moment! There is information and I've got something to tell you, but later – in September."

What will the album cost?

"I wouldn't think it will cost that much. The ordinary people will be able to obtain it. I was a little bit disappointed that Paul didn't include some of his real new songs, but he explained that it was a nostalgic theme, that he did it for himself, so it may be very interesting to see what he was inspired by."

Was Paul excited by his Russian following?

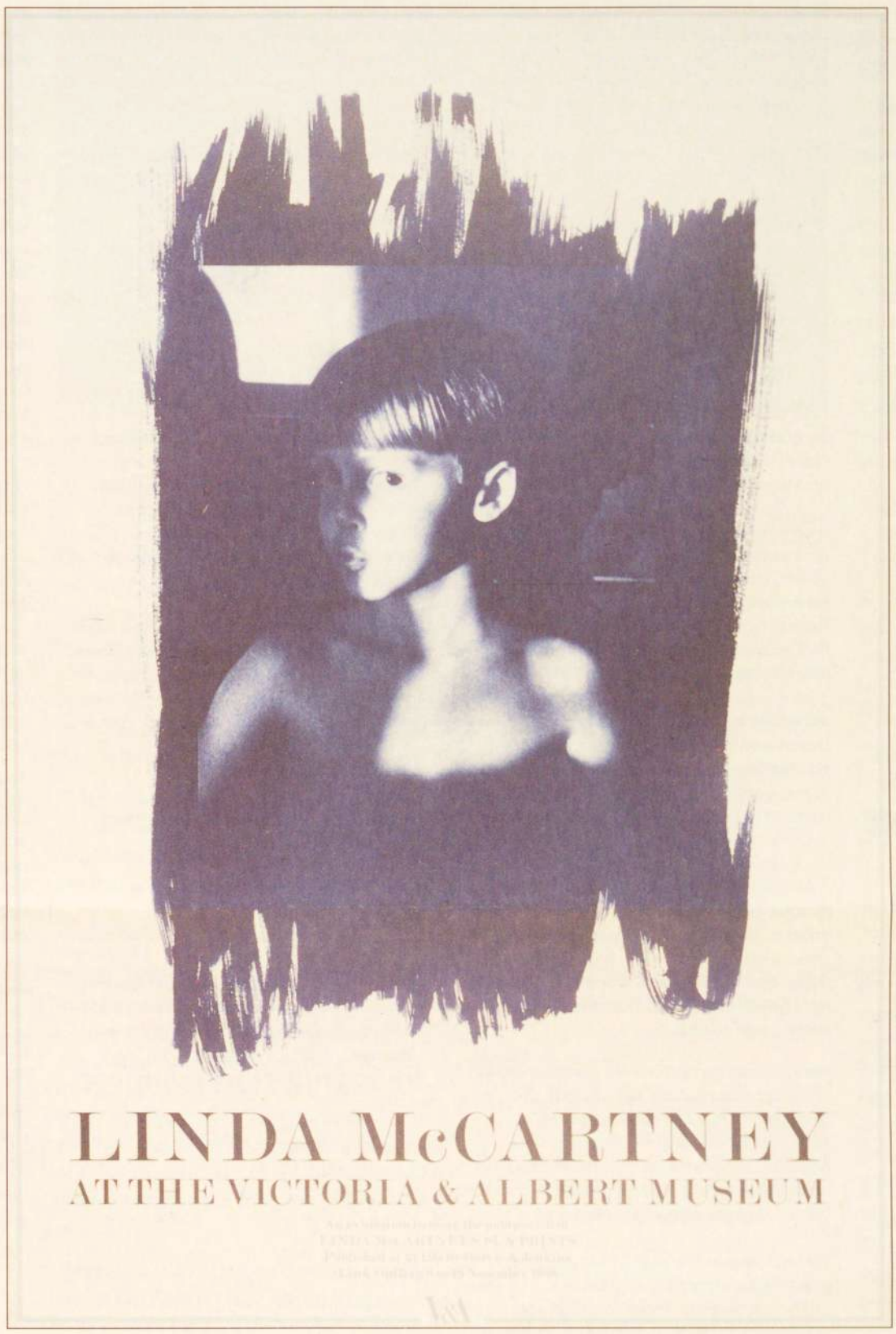
"He was very much interested. He said, 'I knew that there were fans in the Soviet Union when we were Beatles.' He was well aware that the records were available in the country by various means, so I think he was rather excited by the fact that his first 'official' album was being sold in the Soviet Union."

Did he give you a message for the people of the Soviet Union?

"He said, 'That's my reply to your *glasnost*' – to the changes that are taking place in the country. He said he felt this atmosphere, he saw the information about the things that are happening in our country and he wanted to express in some way his feelings."

LINDA AT THE V & A

Sun Prints book gets five-star launch



REGULAR *Sandwich* readers will be aware of Linda's long fascination with the technique of sun-printing photographs. A small, unpublicised show in Rye in October 1986 was the first chance most people had to see her efforts in this field. Then her Royal Photographic Society exhibition of February 1987 brought the technique to a wider public – 17 sun prints were included.

This exhibition toured the world, the sun prints drawing especially favourable comment in Hamburg. Many of us have on our walls Linda's Sun Prints Calendar for 1988, enjoying the results without needing to understand the process. In her publishers' words, it combines "modern photographic equipment, sunlight and the cyanotype process to produce a unique collection of images."

Her publishers? Yes, Linda's between hard covers again. The grand old firm of Barrie and Jenkins published *Sun Prints*, containing 75 of same, on 9th November at £12.95. This was a significant event for B & J, as well as for Linda. Once renowned as publishers of P.G. Wodehouse and antique and collectors' books, the imprint was revived last year by Shuckburgh Reynolds, publishers of *Lark Rise To Candleford* and similar books.

The company specialized in illustrated books on its revival, including one by David Bailey, but is now broadening its range and preparing a new fiction list for 1989. Perhaps most importantly from Linda's point of view, Barrie and Jenkins are known for their high quality production standards.

If the publishers are distinguished, so also is the launch pad, if one can so describe the Victoria and Albert Museum. Some of the Sun Prints were on display there from 9th-18th November inclusive, with a special showing for members of the new V & A Club on the 16th November. Her work was alongside historical works by women photographers of the nineteenth century.

Exhibitions such as the latter are drawn from the National Collection of the Art of Photography, which resides at the V & A, its contents only rarely on display due to their sensitivity to light. Contemporary exhibitions are also held. *Towards A Bigger Picture II – Contemporary British Photography* starts on 30th November, highlighting large-scale work. *Photography Now* (the latest in international photography) follows on 15th February.

Fitting company indeed for Linda McCartney. *Sun Prints* has once again revealed her to be a highly individual photographer.

Listen to What the Fans Said

Dear Paul!

Hi and Shalom! I am a 15 year-old Israeli girl and I have been a fan of yours for five years already I am a member of the Israeli Beatles Fan Club ("Strawberry Fields") and a new member of Wings Fun Club in England. I own most of your records and albums (I treasure them all!) and I think that your music – both during and after the Beatles – is just wonderful! My room has your face peeping from the wall about 50 times.

I would like to thank you for writing such beautiful songs, for influencing my life in such a big way – and just for being you! Lately I read an article about vegetarians (I am vegetarian too) and it said that you, Paul, like eating "Israeli Burgers" (as you called them) – Israeli-made vegetarian food ("Tivall"). I must agree with you – they're delicious!

Finally, happy late birthday, congratulations on being "Dr. Rock" and good luck in the future! Loads and loads of love from a devoted Israeli fan, who is by the way related (and not such a distant relation!) to the late Brian Epstein. PLEASE come on a tour to Israel – we really love you here!

ELISHEVA WEINBERGER
JERUSALEM
ISRAEL

Hello, dear Sue!

Thanks for another great Sandwich-issue! My country, Peru, has some differences compared with Paul's UK-releases, being mostly influenced by US-charts.

"Band On The Run" was backed with 'Bluebird'. 'Mrs. Vanderbilt' was released here on the A-side, because it was at its release-time as successful as the classic 'Band On The Run'.

'Maybe I'm Amazed/Soily' deserved attention due to the fact that "Wings Over America" wasn't released here, so it was the only chance to hear Wings' performances, unless one bought an imported copy of the album.

Somehow the 'ethnic' problem came also here with the release of 'Mull of Kintyre' which was left to the B-side of the rocking 'Girls' School'. 'Lunch Box – Odd Sox' didn't appear on the Peruvian edition of 'Coming Up'. Following two previous Mac & Jack-hits, Iempsa Records issued 'The Man/Through Our Love' as a single.

As you see, songs like 'Seaside Woman' and 'Thrillington's Temporary Secret Friend' weren't released here. No 12", either.

Many of these songs became no. 1 in the Peruvian charts like they did all around the world. But...in the year 1980 'Band On the Run' was elected by Radio Panamericana as 'SONG OF THE DECADE'.

After all these years 'Band On The Run' & 'Ebony & Ivory' still remain as Paul's most popular songs.

Again, best regards to Paul.

Best Wishes,
CARLOS HIRONAKA
LIMA
PERU

Dear Paul

After enjoying one of the best issues of "Club Sandwich" ever, I am inspired to thank you, with all my heart, for making me so happy, and giving the world the most fabulous music of all times. Paul, I thought it would be a good idea if I share my memories with you and the fans.

I can start in 1964, watching you sing "All My Loving" on the Ed Sullivan Show. How I was able to do my school work in the days following, I shall never know! Another fond memory is recalling a while later how everyone in school was humming and singing "Yesterday". I was so proud of you.

Then I can recall some years later, when at my first job I heard "Let It Be" for the first time. Your beautiful voice and those famous lyrics brought tears to my eyes. Now I'm into the '70's when I loved you and Wings.

I remember when I was working with problem school children, I once asked a young boy, who was very withdrawn, if he enjoyed music. Much to my delight his face lit up and he exclaimed "Oh, Paul McCartney and his album 'Venus and Mars'!" We then became good friends.

Whether I was listening to the haunting beauty of "My Love", or dancing happily to "Jet" on "Band on the Run", I was always enjoying a McCartney song to the utmost. Then we went into the '80's and, Paul, you kept on delighting me with your unbelievable talents.

I'll never forget one day it snowed in April where I lived. Then my local radio announced a brand new McCartney song, and "Ebony and Ivory" came on the air! I felt like it was Christmas and the feeling lasted all day.

Paul, I could go on forever complimenting you for your musical genius, but the greatest thrill of my life occurred in September of 1983 when I met you outside of Air Studios. You were so kind and really took the time to talk to me. I will always cherish that memory.

Today, living in the age of videos, I can enjoy both watching and listening to you at the same time. I feel so lucky and privileged to have that great pleasure by just pushing a few buttons.

I will look forward to many more joyful experiences and wonderful entertainment in the future, that will be made possible for millions by the greatest entertainer and person ever, Paul McCartney.

All my love
Your devoted fan,
DEBBIE KAPLAN
NEW BEDFORD
MASSACHUSSETTS
USA

A whimsical tribute to Paul McCartney

JAMES PAUL McCARTNEY

Winds, on an ocean weeping tears,
Linger, until your music appears.
It plays, as the waves dream in the sun,
And remains, when the drifting day is done.
Doves dance to the mellow pipes of peace.
Wildlife is forever now released.
Clouds sway in the shadows of the moon
To a melody of a Paul McCartney tune.
Waterfalls caress the golden streams
Where memories are lost in unfound dreams.
Venus and Mars awake the sleeping sky.
Another lonely night has passed it by.

At the speed of sound on wings you go
In graceful elegance that you still show.
You really are a colourful beholder,
Animating each and every coda.
Ballroom dancing and my feet begin to burn.
Your music is the compass, to whichever way
I turn.

Red rose speedway was adventurous and fun.
Who won the race, that the band had run?
Silver rivers flow, in music of the night.
I hear sweet emotion as I burn the candle-light.
Let your music take my thoughts so far away.

In my eyes will the four winds ever blow?
With a little luck one day maybe I'll know.
Years ago you sang the loving words,
'I Will'
But no more are you the fool upon the hill.
When the clock within my mind approaches ten,
I'll dance my way down Broad Street once again.

Helen Wheels drive down to junior's farm,
Where country dreamers sit by waters calm.
I paint your picture in the evening sun
In colours of the night that never run.
The happiness you bring won't fade away
And for that I thank you each and every day.

KENNY SURTEES
CLEVELAND
ENGLAND

Dear Sue, Paul and Linda

My package arrived yesterday and it's great. So much material for joining this great club on Paul McCartney. You have my membership forever.

I have a CD player and just bought Paul's CD single "Once Upon A Long Ago" and it's one of Paul's greatest recordings. Also on the CD is "Back On My Feet", another great song.

I keep playing the CD over and over again on those two songs that are going to put Paul in history as the songwriter of all time. Thank you Paul for a sterling performance. Come down to Texas again real soon for a concert – you were great in 1976.

And many thanks again Sue for the best publication in the world on Paul McCartney!

Sincerely yours
An admiring Club Sandwich member
WILLIAM BURGE
HOUSTON
TEXAS
USA

Dear Paul

First of all I want to thank you, John, George and Ringo for all the joy you have brought into my life. There are not words of enough magnitude to express my appreciation.

Now I would like to point out that throughout the entire 1980's you have not performed one single concert, just brief live appearances. I was fortunate enough to see you in concert on May 27th 1976 in Cincinatti and you were magnificent. I buy everthing I can having to do with you and the Beatles.

Other major artists are often touring, but how do I explain the fact that my hero does not play live for the fans? Paul, I would like to think that you want this interaction with your fans, so announce those world tour dates now!!!

I have the four songs released from the *BACK IN THE USSR* album and think that they are some of the best work you have ever done. I want and need that album as much as the Russians do, so please don't forget your other fans around the world.

With all my love
JONATHAN E. COKER
LOUISVILLE
KENTUCKY
USA

Bit bossy aren't you, Jonathan? Paul has sustained his creativity so long by successfully balancing his artistic and personal lives and will tour again when the time is right. You may want Back In The USSR as much as the Russians do, but I doubt very much your need is as great.

Errata and Desiderata

As you know, *Club Sandwich* is normally up there with *Exchange and Mart* for copious, reliable fact. However, last time some gremlins crept in – they have since been ruthlessly shooed out.

Where do I begin, as the chap sang in 'Love Story'? Firstly, cartoonist John Simpson's name was left off his genial 'Dr. Rock' effort, used no less than twice: apologies to you, John. Amy Rogers. Richard Ogden's wife, took some of the Russian photos, including the one of Richard.

The mystery fifth man in the studio pic of Paul and the Crickets is Crickets tour arranger Henry Allen. He's even larger standing up, but luckily doesn't take offence easily.

The Music Therapy photos were by *David* Koppel, not Paul Koppel as stated. What can we say, except that working on the *Sandwich* makes one a bit Paul-minded.

Last and possibly most, Dave Dee, in the background as Paul accepts his Silver Clef Award, wasn't identified. In *CS47/48* Mike McCraith spoke of the great work done for Music Therapy by Dave: he was the last person who deserved to remain anonymous.

PAUL GETS ANIMATED

BBC Animation Week boosts cartoons

THE WEEK starting 5th September was a great one for those championing the humble cartoon. From Monday to Friday the *DEF II* youth TV slot (supremo: Janet Street-Porter) was dedicated to serious discussion of the medium. Presenter Magenta De Vine looked pretty cool with her black fringe and dark glasses, but soon showed she had other qualities too. The *Yellow Submarine* Beatles cartoon was shown in three parts (Tuesday to Thursday) and Magenta kicked off by talking to one of its stars – well, he pops up at the end and there's a pretty good likeness of him on show the rest of the time: yes, Paul McCartney.

PHOTO COURTESY BBC

"Did you like animation and cartoons as a child?"

"Yeah. I used to go with my mother down to a place in Liverpool called the Tatler, where they showed non-stop cartoons all day. It may have originally been while we were waiting for trains: they were nearly always next to the big stations. I love 'em (cartoons), I always have done."

"It's actually twenty years since *Yellow Submarine* was made. How do you feel about that now?"

"I think I like it now a bit more than I liked it at the time. The producers – King Features, the people who made *Popeye*, originally approached us to do one of these Saturday morning kids' things for America, a Beatles cartoon series. We said, well we don't really wanna do all the voices and stuff. They said, we'll just take your personalities. They came over and said, how's about doing a feature? I said, wow, an animation feature – yeah! We kept calling it 'cartoon' – they said no: 'animation'. They thought it denigrated it to call it a cartoon."

Sounds normal, doesn't he? Yet all the while Paul's top half only could be seen, suspended in mid-air before a backdrop of *Once Upon A Long Ago* and *The Oriental Nightfish*. Then Magenta quizzed him about the reasons for his first clip, from *Luxor Junior*.

"I saw it on television one day and it's computer animation. It's this American feller, John Lassiter... With animation I think what's amazing is that you're not actually looking at anything real, you're looking at an illusion."

Luxor Junior fully justified Paul's enthusiasm, being a tale of a Daddy anglepoise lamp instructing Junior in the noble art of go-fetch with a plastic ball. The combination of a photographic realism with playful imagination was bewitching.

Magenta: "You said that you liked cartoons as a child. When did you first think of working in this medium?"

"Linda got me into it, actually. She had a song called 'Seaside Woman', which she wanted to have animated, so she and a friend called Oscar Grillo did that one and it won the Palme d'Or at Cannes."

What followed, interestingly, was the revised version to accompany Alvin Clark's 1986 remix of 'Seaside', Oscar's original footage being intercut with Linda, suitably summery in red stripes (remember Suzy and the dittos?) and backed on screen by double bass and drums. A strange new instrument pops up in the instrumental break and a good time is had by all.

"The most well-known animation that you've done recently is *Rupert and the Frog Song*," continued Magenta. "How did that come about?"

"A long time ago I used to read my daughter Rupert at bedtime. One of the stories had him in a glass ball and there was just one little control. I thought, this is like *Star Wars*, it's amazing. I eventually went to the man at the newspaper who owned the rights and persuaded him to let me make it. Then another ten years elapsed and we decided to go for a pilot: *The Frog Song* is really a pilot for the feature we still hope to make."

Happily, *DEF II* ensured an on-screen credit for *Rupert* artist Alfred Bestall, as well as director Geoff Dunbar, beneath the following slice of froggy magic. While we're on the subject, let Geoff update us on the long-awaited *Rupert* feature.

"A second draft script should be ready in late November, followed by 'fine tuning'. Development sketches have been done and we'll start storyboarding when Paul, Linda and I are happy with the script. Chris Boucher (the editor) is putting his own personality into it, which we're very happy with." Sounds promising. But back to Paul and Madge.

"Another sort of fantasy is found in the work of Tex Avery. You're quite a fan of his, aren't you?"

"Yeah. I love all those great American animators...I suppose Disney inspired them: all that period, you know."

John Needham's fascinating documentary on Tex Avery showed him to be a serious, even self-conscious artist, reminding us in the cartoons that animation is an illusion and weaving adult concerns into the usual parade of zany animals.

Day two began with Geoff Dunbar about to fall into the Sea of Holes from *Yellow Submarine*, but kept calm by the soothing strains of 'When I'm 64'.

"Well Geoff," began Magenta, "that was a nice clip of a nice cartoon, but let's get heavy. Explain the significance of surrealism in the clip we've just seen."

"Surrealism is a way for animators to explore their own feelings, I suppose. It seems to me that all animation that I've ever seen has been surreal! I mean, early Disney: somebody says, OK, I've got a mouse here wearing trousers and he's got a dog!"

"Surrealism is actually evident in the very early animated films, isn't it? They seem to pre-date the Surrealist movement proper."

A clip from Emile Cohl's *Fantasmagoria* (1907) supports Magenta's point. Terry Gilliam's *Monty Python* work follows two other extracts, before we return to Geoff's work, his *Lautrec* (Palme d'Or, 1975) forming the backdrop to Magenta's next question.

"Do you think that animation lends itself particularly well to surrealism?"

"Yeah, I think it does, because the animator's in complete control of his world. If you're talking about surrealism in live films, you've got tremendous props to organize."

The Toulouse-Lautrec scenes familiar from a thousand posters spring to life, interspersed with photos of the stunted artist himself and his subjects in bare-breasted repose. Then the noise of music, dancing and applause fades and the words "Histoires Naturelles" appear on the screen. Fox, mouse, toad, snail, duck succeed each other, sharply black against the white background. A fierce wind whistles as animals, pierrots and clowns are seen in the circus. Then, back to nature, a cat becomes a mass of bristling fur, frightening off a dog. Phew! – as the judges at Cannes must have said.

Magenta: "I've always thought that animation must be more expensive than straight shot pictures. Is that true?"

"It is expensive if you're going to go for top quality stuff. Again comparing it to acting, where usually you only have a take one, if you've got the budget you have a take two or a take three and you perfect it. That makes it an expensive production."

"When you combine animation and shot film, is that more difficult than straight animation?"

"No, but a lot more attention to detail is required. The most important thing in matching live with animation is the eyeline. If you've got a live guy talking to a cartoon guy, you've got to get that right; when that goes, it's not believable."

"How long have you been in animation?"

"Twenty-two years. I always wanted to do animation. First I wanted to be a footballer, but then I discovered animation and it stuck. And I love to think it's like those very early days, when guys just had winding cameras."

"You're famous for *Ubu*, which was based on the plays of Alfred Jarry. Tell me a bit about Jarry and why you decided to base your work on his plays."

"One day I went to see *Ubu Roi* at the Royal Court in about 1968. Max Wall was playing Ubu. I wasn't aware of this stuff and it was just mind-blowing. I thought, one day if I get the chance I'll make this into an animated film. If Jarry was working now, he'd be doing animation. It's interesting, because originally *Ubu* was a puppet play. It was so outrageous when it was first put on that the audience are reputed to have beaten the actors up!"

Jarry wrote it as a schoolboy in the 1890's and it's full of the disgust that can sometimes accompany adolescence. In the Dunbar version (London Film Festival award, 1978), Ubu is a grotesque white blob-creature with a red coil-shape on his huge stomach, speaking in a guttural belch. He murders the king and takes his place, but the army of the king's son, roused by his father's ghost, attacks Ubu's followers. The clip ends with Ubu-blob a quaking mass of fear, cowering behind a hillock as the armies clash.

"Do you find," continues Magenta, "that animation is overlooked in comparison to other forms of art?"

"Yeah, it is. It's a sad thing, because there aren't the outlets. Television now is great, because you're getting more of the stuff shown. There's enough films there now that people haven't seen...you could show three every night, even if it was after midnight. At least people would be able to see them."

Animation Week certainly brought home to this writer the range of techniques (puppetry, live footage, collage) and subject matter (see above) that exist within the medium.

LUBBOCK MEETS ST. HELEN'S

Buddy Holly Week report

PHOTOS DAVID KOPPEL

YOU CAN'T keep Merseyside down. Along with reports of economic revival, further evidence of native talent appeared in the shape of 20 year-old John Dooley from St. Helen's, winner of the Buddy Holly Week 'Design A T-Shirt' competition.

And a striking design it is too: lucky owners of the few hundred T-shirts distributed by CBS Records should be safer than most when out on their bikes at night. Yellow, pink, blue and green make for a fair bobby-dazzler, as they say in St. Helen's. John's original design had a mermaid where the record sleeve has three smiling Crickets, but two of the Crickets are from Lubbock, hardly mermaid territory – you often find them in the Mersey. Besides, she wasn't wearing a T-shirt.

Judges were Simon Cantwell (CBS), Jo Mirowski (graphic designers Main-artery), Billy Mawhinney (now of the J. Walter Thompson Advertising Agency), Jerry Allison and MPL's Alan Crowder. We asked Simon what the standard of the entries had been like.

"Out of the short list of 100, there were some very bright ideas not executed professionally. There were three strong contenders and the Crickets made the final choice with Paul."

"The winning design was a montage of different coloured paper," relates Main-artery's John Piller. "It was redrawn by Jo to make it suitable for the sleeve."

Seeking the full story of this *montagiste*, your Editor asked John Dooley about his life and times. But first, how did he hear of the contest?

"There were some leaflets at Leeds Poly, where I'm studying, and I saw one in a friend's room."

Was it hard work conceiving and executing the winning design?

"I saw the leaflet in the last few days of the competition and decided to think bright, bold and simple. It took up my spare moments for four or five days: roughs first, then two days' actual artwork."

Were John or his parents fans of Buddy Holly, Paul or the Beatles?

"I've not really heard any Buddy Holly and my parents are not music lovers in any way. I like 'No More Lonely Nights' and several others by Paul.

"Paul said I looked a snappy dresser at the Buddy Holly lunch – I was wearing a suit. He told me that Les and Tanneh Prendergast (winners of the 1982 jiving competition) were from Merseyside too: 'People think there's something going on!' Paul and the Crickets congratulated me and I got a few T-shirts and copies of the record. I put the mermaid in the centre to give them a symbol they could take out if they wanted to."

Paul may be onto something: the *Broad Street* computer game was also designed by Scousers... Meanwhile, John Dooley got more than a few records and T-shirts – a thousand smackers, to be precise. Would it change his life?

"It's going towards my overdraft! Also, I'm going to France to visit my girlfriend in a few days."

What about John's previous graphic experience?

"I worked on the student magazine and did A-level art and a foundation course in Fine Art before coming to Leeds. I'm just starting the third year of a graphic design course, though I'm more of an illustrator."

His plans for the future?

"Probably freelance anything!"

Let's hope that 'T-Shirt' proves an important part of John's portfolio. Before his freelance days can start, he has the little matter of a year's continuous assessment, a degree show next June and a hefty dissertation to cope with. Remember, John: keep it bright, bold and simple! And well done for 'T-Shirt'.

Inside the Dooley sleeve was one fine single. Although a Holly pastiche, Jim Imray's song has its own character and this emerged through a strong Crickets performance and a suitably sparse production from Paul, whose tumbling piano figures were heard to good effect. The release of 'T-Shirt' in early

he'd not wished to stray from the subject of songwriting.

The Holly lunch gave many of us our first taste of the late '80's Crickets, and a bracing one it was too. The three-piece line-up packed plenty of stripped-back power, led by Gordon Payne's fierce rhythm guitar slashes and rousing voice. Paul played piano and sang on 'T-Shirt' and soon the line-up was anything but stripped-back.

Having drawn our attention with a burst of 'O sole mio', Mr. McCartney led a massed ensemble through a good-natured 'Rave On'. *Sandwich* ed. registered Judd Lander, Hazell Dean, Tony Prince, Mike Berry, Chrissie Hynde (sadly far from the mike), a supporter of the Lynx anti-fur charity, Fairground Attraction's Eddi Reader

September began a busy old week for the group: –

5th: Single out.
6th: J.I. and Joe B. on *Gloria Hunniford Show*, Radio Two.
7th: Buddy Holly lunch.
8th: J.I. on TV-AM.
9th: Tour starts at Bristol.

Phew! Not since their early '60's tours can the Crickets have had such attention. The Hunniford appearance was in a spot called *The Story Behind The Song*, covering six numbers from 'That'll Be The Day' to 'More Than I Can Say'. Jerry and Joe told their tales well, the laid-back Allison style well in evidence. Asked specifically about the Beatles, he failed to mention the release of 'T-Shirt' the day before! Later J.I. explained that

and DJ Mike Read.

Diners included Bill Harry, founder of *Mersey Beat* and now editor of *Idols* magazine, Beatles author Mark Lewisohn, Anne Diamond, Alan Freeman, John and Sandy Beecher and Jim and Carol Imray. Paul was as relaxed as anyone: when the *Daily Express* quizzed him about playing in Russia, he replied that it was certainly possible, adding "it seems like I am the only one who has not been back in the USSR!"

Next morning Anne and Mike Morris interviewed Jerry Allison on TV-AM.

Anne: "What's often forgotten is that Buddy Holly was part of a band called the Crickets, who are still going strong. Today we're delighted to have one of the

original members of that band, Jerry Allison. Good morning, it's lovely to see you."

Jerry: "Good to see you."

Anne: "Met you briefly yesterday at Paul McCartney's annual party for Buddy Holly. He does that deliberately to keep Buddy's memory alive."

Jerry: "He's been doing it thirteen years now and it's great."

Anne: "A lot of people are still so much a fan of Buddy Holly and the Crickets and their music. Does it stagger you that you've kept going this long?"

Jerry: "It really does, it's amazing. I think it's better now than it has been in thirty years. It's a thirty-year cycle: it'll happen again in, like, 2018."

Anne: "And the sound is still so good."

Jerry: "Ah, thanks. It's easy to play with a three-piece. We recorded most of the things back in the '50s, with just three pieces, so it's easy to get it together."

Anne: "And what about the collection of songs that you sing? There really is a lot of songs that everybody remembers that were written within a very brief period of time."

Jerry: "Yeah, it seems like there's hundreds of records that have come out since Buddy's death...some of 'em I even wrote and didn't remember till they came back out again. From the time 'That'll Be The Day' came out till Buddy was killed was only a period of eighteen months."

Anne: "Who did most of the writing?"

Jerry: "Buddy did. Mostly Buddy would start songs and we'd help him finish them, but sometimes Joe B. Mauldin and I would start songs and he'd help us finish them."

Anne: "You shot to fame very quickly, really, on the back of some of those wonderful songs."

Jerry: "It seemed like it was taking forever at the time, but actually after we started recording it was probably a year before 'That'll Be The Day' came out and we got to go on the road, come to England and have fun."

Anne: "The death of Buddy Holly shocked the entire music world. What sort of impact did it have on you other two Crickets?"

Jerry: "Actually, Buddy had moved to New York a month or two before he was killed. Joe B. and I had stayed in Texas and we were gonna try it that way for a while. It was terrible because we were trying to get back together with Buddy – that and the fact that he was our best friend made it very hard."

Anne: "You must have thought that everything for you had stopped."

Jerry: "Well it pretty well had, because we didn't want to play Cricket music or Buddy Holly music for a while... It was a tragic time for music, I think. We moved to LA in '60 and started recording a little bit, about a year and a half later."

Anne: "I'm glad you did, because the music's worth repeating and of course you've got new numbers as well."

Mike: "We had the Four Tops on a couple of days ago and they were saying what a big impact Britain had on them... Was it the same for the Crickets and Buddy Holly?"

Jerry: "Britain's always been really good to us...when the British Invasion came over and the States didn't want to know, we could always come to Britain and work. We always appreciate...people like Paul McCartney and John Beecher that sorta keep it going for us."

Then came the 'T-Shirt' video: bright shirts, Cricket wives (Crickettes?) cavorting, Paul in the background if you don't blink. A good, lively complement to the song.

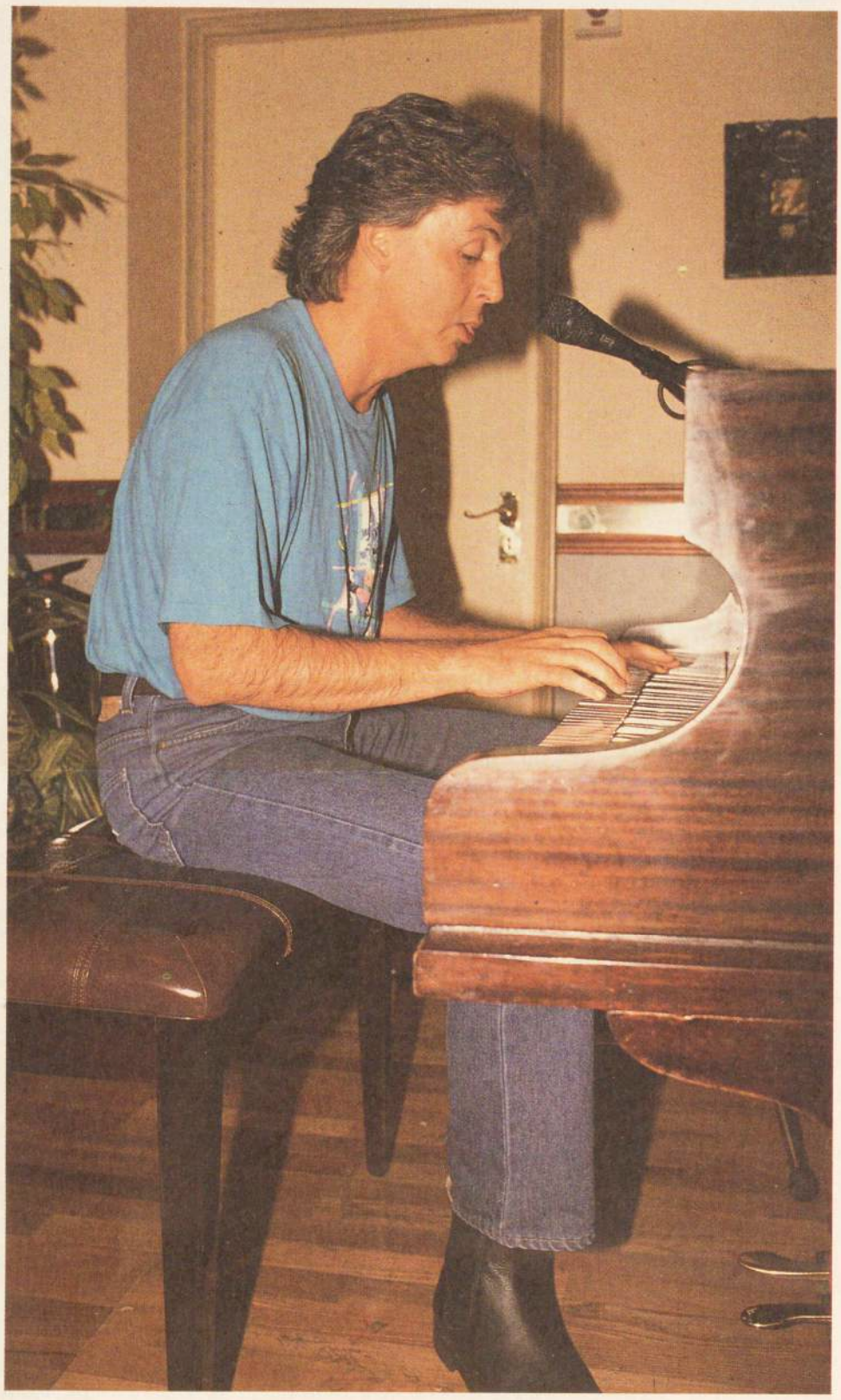
Mike: "Just listening to that guitarwork, it's a mark of the band's greatness: it could only be the Crickets. No reason why you should, but were you ever tempted to change styles at all?"

Jerry: "In the 60's we tried to move with the trends, do surfing music... We covered some of the Beatles' songs before they were popular in the States – it's embarrassing to look back now."

Anne: "It's the influence that you had on the Beatles that caused Paul McCartney to be such a big fan in the first place...it's one of the reasons the Beatles were called the Beatles. How did it feel to be introduced yesterday by Paul McCartney as a 'living legend', because a lot of people think of him as one?"

Jerry: "Well, I do! It's sorta embarrassing, to tell you the truth".

That modesty again! September being Crickets month, another unassuming fellow, Jim Imray, popped up on Derek Jameson's radio show on the 13th. Jim revealed that one journalist had asked



T-SHIRT

him if Buddy Holly was on the record! Another saw it as a comment on Mrs. Thatcher's Britain. Coming back to reality, Jim happily told Derek of growing interest in his other songs, which could help achieve his aim of owning his own pub.

Mr. Jameson gave 'T-Shirt' the thumbs-up, but wondered how it would fare in a hi-tech music world. Unfortunately, young record buyers got little chance to decide for themselves. Airplay on Radio Two and local stations was healthy, but the likes of Radio One and Capital feared for their youthful image. For instance, we gather Mike Read liked the record, but felt it didn't fit his show. Also, the Anne Diamond spot was the only national showing of the video.

But were the chaps down-hearted? Of course not. The March Crickets tour had done them a lot of good and the media attention this time guaranteed full or near-full houses everywhere. The patrons got a good long show, too, not the skimpy half-hour favoured by some tarnished golden oldies. Jerry 'Ivan' Allison sang 'Real Wild Child' as well as

showing his skill at the kit; Joe B. Mauldin smiled confidentially, looking dapper as ever as he plucked his fibreglass double bass; Gordon Payne showed just what an asset he's been these last three years.

With the audience subconsciously comparing him to Buddy Holly, Gordon's is the hardest job. But his strong, clear voice, while excellent on the Holly songs, is very much his own and his guitar skills give the trio a full, rich sound. With this standard of performance, new songs as well as old got a fine response. The CBS *T-Shirt* album has the title track in place of one from the Rollercoaster *Three Piece* set; otherwise, they're the same recordings, just remixed.

At the Abbey Road party for Mark Lewisohn's new Beatles book, I remarked to Joe B. that the Clovis Studios where Buddy and the Crickets recorded have the same magic for many that the Beatles gave to Abbey Road. As long as the Crickets keep the flame alive in their present style, that magic will not fade.

Well, it was twenty years ago today...

11th October:
'I'm the Urban Spaceman' by the Bonzo Dog Band released. Producer is Paul, disguised as Apollo C. Vermouth. It rises to number five and can still be found on the *Tadpoles* album, reissued by Edsel. Paul met these crazed humorists when they appeared in *Magical Mystery Tour.*

22nd November:
The Beatles, forever known as 'The White Album', is released. The first batch are individually numbered and, although a double album, it makes the top thirty singles chart, something previously achieved by *With The Beatles.*

4th December:
Marmalade's cover of 'Ob-La-Di, Ob-La-Da' enters charts.

6th December:
James Taylor's first album is out on Apple, featuring Paul's bass-work on 'Carolina In My Mind'. Six years later, Paul and Linda will sing back-up on two tracks from James's *Walking Man* album.

17th December:
Magical Mystery Tour receives its US premiere in a Boston cinema.

PHOTO EMI

And ten years ago...

We led you astray, not to mention askew, last time. Paul recruited Steve Holly and Laurence Juber in the summer, beginning sessions for *Back To The Egg* on 29th June.

3rd October:
'Rockestra Theme', 'So Glad To See You Here' recorded by specially-assembled Rockestra (Wings plus heavy friends) at Abbey Road. (See *CS44.*) 'Getting Closer', 'Baby's Request' recorded by Wings unaided the following week.

November/December:
Overdubs for *Back To The Egg.*

PHOTO LINDA McCARTNEY

BEATLES SOLO CROSSWORD

Here's a crossword and a half from Kim Davie of Orpington, Kent. After her industry and ingenuity it grieves us to point out a teeny error in her answer to 8 down. Try inserting "my" for "the" and then the answer will fit. We could hardly have disqualified her for that, could we? Happy solving!
In celebration of our 50th issue, we're having a draw connected with this crossword. Send your answers to us by 15 January 1989 and we will award the first five correct solutions opened with a copy of the *Wow Mom* cassette (see page 8). To qualify you need to be a Fun Club member – send your solution with your full name and address to: 50th Issue Draw, Wings Fun Club, P O Box 4UP, London W1A 4UP.

ACROSS

1 There's no secret for these two primates (10,3,9,2,4,6,2,3,2,6)
9 A term of affection (2,7)
11 Young female (4)
15 The wait will only be a short one (2,4,2,4)
16 Initially L.S.D. (4,2,3,3,4,8)
18 Replace the word "tell" from another song (3,2,3)
22 She's trying to "make ends meet" (4,7)
23 Sung by Paul at the Live Aid concert (3,2,2)
27 No. 9 or No. 1? (10)
28 Searching for the "sea of green"? (6,9)
33 Initially A.I.G.T.D. on *With The Beatles* (3,3,3,2,2)
34 Typical of the British climate? (4)
35 Antique footwear (3,5,4)
38 Dedicated to John's mother (5)
41 A variation of this named a radio show (4,2,2,3)
42 "Someone's knocking at the door..." (3,2,2)
43 S.O.S.! (4)
44 A Red Indian greeting? (3)
45 Sadness (6)
47 Unknown to me (6,1,4)
48 "All we are saying is..."? (4,5,1,6)
51 A solar royal (3,4)
53 *'Fin'* (3,3)
54 Recently sung by Bruce Willis in *Moonlighting* (8)
55 Feeling low (2,4)
56 Dedicated to John's second wife (2,4)
58 "A legend of the silver screen" (5,3)
59 The title track off Paul's latest all-new album (5)
61 A pilot's favourite song? (6)
62 *Rubber Soul* side 1, track 5 (5,3,8)
64 *A Hard Day's Night* side 2, track 4 (4,1,3,4)
65 "Pam's" brother (4,2,7)
67 An angry 58 across? (4,5,3)
71 "...I can't forget the time or place" (3,4,4,1,4)
78 Paul's favourite song? (4,5,3,10)
81 George sings about their music publishers (4,1,8,4)
83 With whom will Paul's "heart stay"? (2,4)
84 A shaggy dog story? (6,2,4)
85 Talks of changes "some for ever not for better"? (2,2,4)
86 Ends side 1 of "Abbey Road"? (1,4,3)
87 Featuring background shouts of "arm" and "leg"? (2,2,2,2,2,2)
88 "I'm in love with her and..." (1,4,4)
89 The Beatles' first single for EMI (4,2,2)
90 Dome bat (ANAGRAM) (3,2,2)
91 'Scrambled Eggs'? (9)
93 Features an "hour glass" and "a portrait of the Queen" (5,4)
96 A British Telecom slogan? (3,3,3)
97 George sings about egotism (1,2,4)
98 B side to 'A Hard Day's Night' (6,2,4,5)
99 Burying an equine? (3,1,4)
100 George exclaims "Go Johnny Go" (3,3,4)
101 Mad? (5)
102 A licence to do this can be obtained at seventeen (5,2,3)
104 A hit for Cilla Black (4,6,4)
105 This single by John reached the top ten in 1971 (5,2,3,6)
106 "Dreaming of the past" (7,3)
107 Female (5)
108 Mini vole (ANAGRAM) (2,2,4)

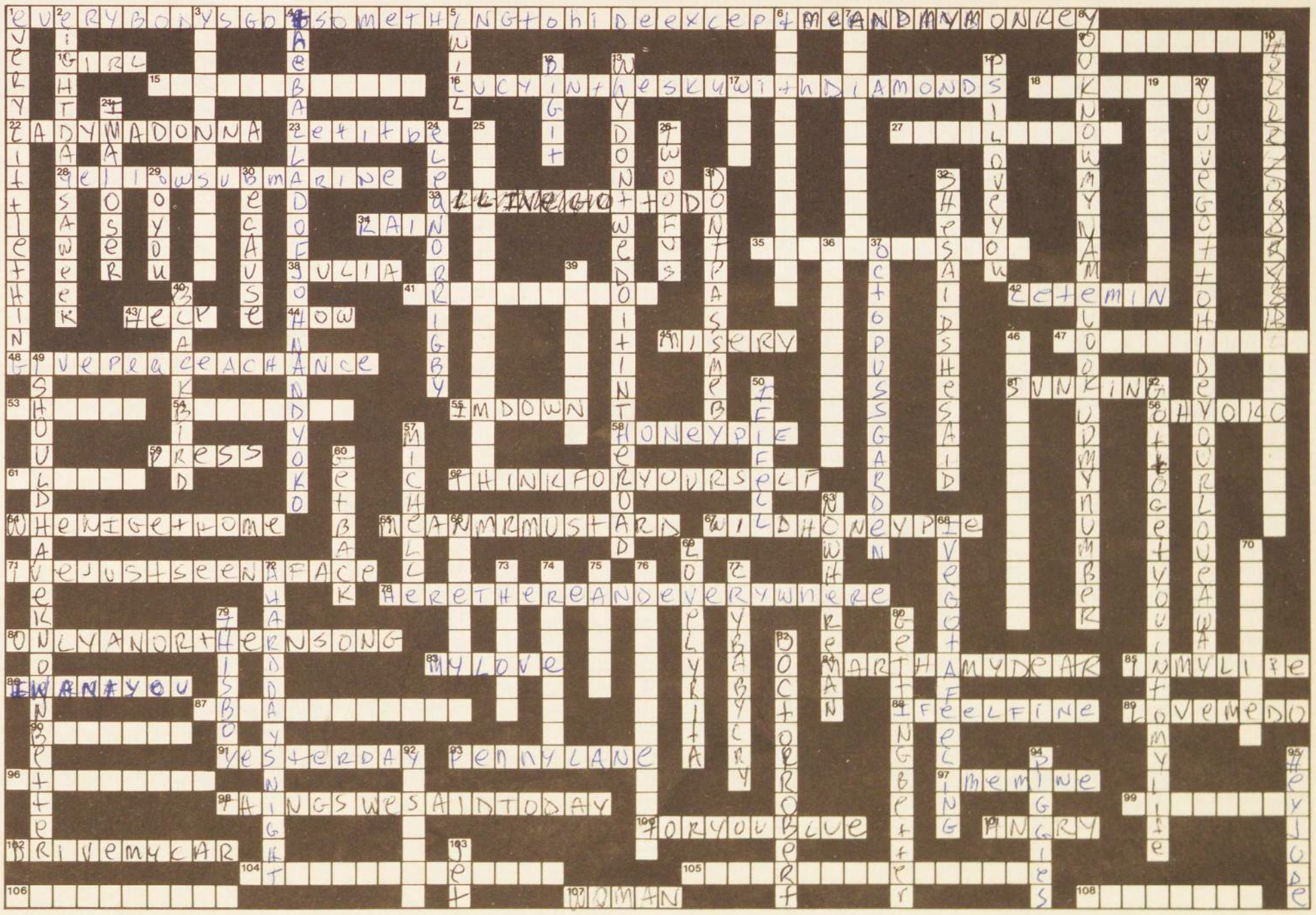
DOWN

1 "...she does, she does for me, yeh" (5,6,5)
2 An extended week (5,4,1,4)
3 The invisible man's motto (3,4,3,2)
4 Banned due to the line about crucifixion (3,6,2,4,3,4)
5 A marriage vow? (1,4)
6 Halt at sat on me (ANAGRAM) (4,5,1,3)
7 Jose Feliciano sang this (3,1,4,3)
8 B side to 'Let It Be' (3,4,2,4,4,2,2,6)
10 A double greeting (4,7,4,7)
12 "Like a rolling stone" (3,2)
13 "No one will be watching us..." (3,4,2,2,2,2,3,4)
14 An additional note to end a letter (1,1,1,4,3)
17 *'Attendre'* (4)
19 "...in your heart?" (4,4,2)
20 John asks "gather round all you clowns" (5,3,2,4,4,4,4)
21 He can't win (2,1,5)
24 Almost included "Father McCartney (7,5)
25 Excessive adoration (3,4,2,3,4)
26 "We're on our way home" (3,2,2)
29 Initially O.Y. by Paul (2,3)
30 "...the world is round" (7)
31 Ringo's song on the 'White Album' (4,4,2,2)
32 "...I know what it's like to be dead" (3,4,3,4)
36 A road in L.A. (4,3,3)
37 Ringo's song on *Abbey Road* (8,6)
39 Written by Paul while in a chalet in Switzerland (3,2,3)
40 What is "singing in the dead of night" (9)
46 I's much too tall (ANAGRAM) (3,3,3,4)
49 Performed amongst the luggage in *A Hard Day's Night* (1,6,4,5,6)
50 Sung to sulking Ringo in *A Hard Day's Night* (2,1,4)
52 *Revolver* side 2, track 6 (3,2,3,3,4,2,4)
57 Partly sung in French (8)
60 The story of "Sweet Loretta Martin" (3,4)
63 Who "hasn't got a point of view"? (7,3)
66 An absence of an answer (2,5)
68 *Let It Be* side 2, track 1? (3,3,1,7)
69 Miss Meta Davis? (6,4)
70 Feeling weary (2,2,5)
72 The Beatles' debut film (1,4,4,5)
73 Two herd (ANAGRAM) (3,4)
74 "If you need love..." (5,4)
75 An unpopular official (6)
76 "If you think about it, *Sgt. Pepper* was..." (quote by John) (1,3,2,3,4)
77 An infant's wailing (3,4,3)
79 Ringo's theme (4,3)
80 "It couldn't get much worse" (7,6)
82 Bob M.D. (6,6)
92 Oh no it isn't-oh "..."? (3,2,2)
94 Who's wearing "starched white shirts"? (7)
95 A song dedicated to Julian (3,4)
103 A type of aeroplane (3)

Cuff Link

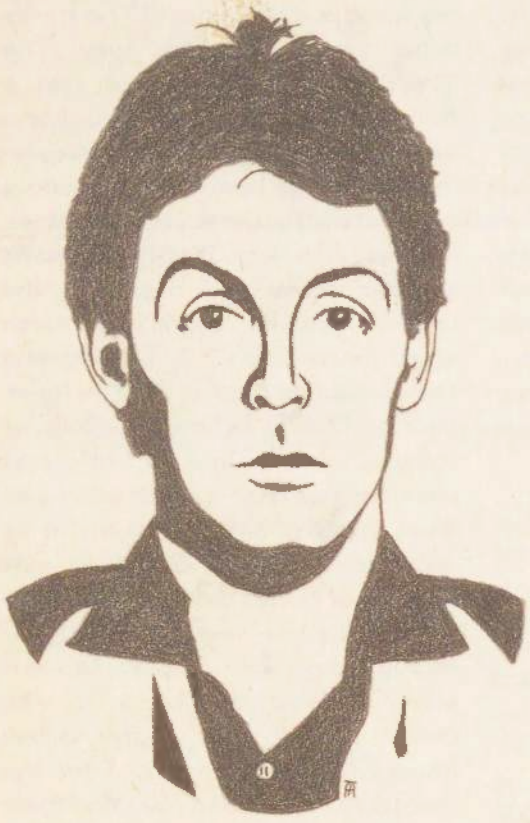
We're pleased to report that the Music Therapy bandwagon keeps rolling. Radio One's *Musician Style '89* competition is strongly linked to the Nordoff-Robbins organization. The competition has four parts: live performance of original music, music-linked visual arts, original recorded music or jingle and lyric-writing. All entry forms must be stamped by a participating music shop and prizes range from £5,000 worth of equipment to £500 worth. Contestants are asked to include a donation to Nordoff-Robbins Music Therapy with their entry and for every T-shirt bought the charity receives £1. Check the *Radio Times* or phone 0898 600 189, but beware high charges if you do the latter. Anyone aged 11 or over and resident in the UK can enter, but you musn't be a professional with a video, film or recording company. (There are special under-15 prizes in all categories). Good luck!...The Beatles continue to vibrate down the years. After 'I Saw Him Standing There' and 'With A Little Help From My Friends', the live half of U2's double package *Rattle And Hum* contains a concise version of 'Helter Skelter'...Good and bad news for Apple collectors. *Sandwich* Ed. recently picked up Mary Hopkin's *Post Card* album (produced by Paul) for a fiver and Ronnie Spector's 'Try Some, Buy Some' for £2, but *The Whale* by modern classical composer John Tavener was spotted on sale at £25. As we said last time, this enterprising catalogue deserves to be reissued wholesale...

Greenpeace is another band-wagon happily still rolling and has followed Paul in bringing a spot of excitement to Russia's state record company, Melodiya. A double album is to go on sale in the USSR, proceeds to be divided between Greenpeace and the International Foundation for the Survival of Humanity. Artists include Dire Straits, Sting and Peter Gabriel... Could this be Dr. Rock's influence? A course for "budding rock stars" opened at Sussex University in August. For £145 per week, students received instruction from session musicians, BBC personnel and record company executives...The good doctor himself continues to keep busy with the band nucleus of Hamish Stuart and Chris Whitten. Five McCartney-McManus compositions are in contention for Paul's next album, while Paul features on bass on a couple of tracks on Declan 'Elvis Costello' McManus's newie early next year. Paul, Hamish and Chris recently recorded at the studio in south London where the Beatles did 'All You Need Is Love' and the Stones recorded their great late '60's work. Producer/keyboard player Mitchell Froom (Crowded House) and engineer Neil Dorfsman (Dire Straits' *Brothers in Arms*) were also involved ...Beatle books continue to keep the printers busy. *McCartney – The Biography* by *Rolling Stone* writer Chet Flippo (not to be confused with Chris Salewicz's *McCartney – The Biography* of two years ago) will soon be upon us. Like the Salewicz book, it concentrates on the Beatle years. Chris scores 22 post-Beatle pages out of 240, Chet 76 out of 378: Chet wins by 20% to 9%. Both are well-written, but those keen to know the story from 'Maybe I'm Amazed' to 'Once Upon A Long Ago' will obviously find them wanting. Alistair Taylor's *Yesterday – The Beatles Remembered* is a rarity, a good-natured insider's book. Alistair worked in Brian Epstein's record shop, becoming his assistant and moving on to Apple after Brian's death. His pleasantly naive reminiscences, addressed to an imaginary fan, Michelle, focus on the good times and make a welcome change...Paul has been much-imitated, of course, but it's still noteworthy when someone of John Hiatt's class pays tribute. How's this, from 'Slow Turning' on his new album of that name? "Don't you know that it's a fool/Who plays it cool/By making his world a little colder?" The tune's quite different, by the way...The *Times* of 24th September had a feature on the '60's counter-culture in which Paul was the only musician quoted. "We were all reading Ginsberg and that stuff, everyone was...all we really did was plug out of the Liverpool student scene and plug into the London student scene...up north you'd be reading *On The Road*, and they would be reading *On The Road*. We'd be looking at the same kind of things...we were in a sort of group, we were a generation, and really more than anything you don't want to let each other down."...Official Beatles biographer Hunter Davies hasn't gone running to the salerooms with his Beatle memorabilia. Instead, he's lent some hand-written lyrics to the British Library. "Go to the British Museum building, turn right for the manuscript room, and you'll find them close by the Lake poets and the Magna Carta," he told the *Sunday Telegraph*. "They had to clear out the Shakespeare exhibition to make way for my Beatles collection." Not only that, he's left them to the nation in his will: stout fellow...Now Uncle Albert, will you please just shake the Admiral's hand?



GALLERY CORNER

Please keep sending us your contributions,
although we can only publish our selection.



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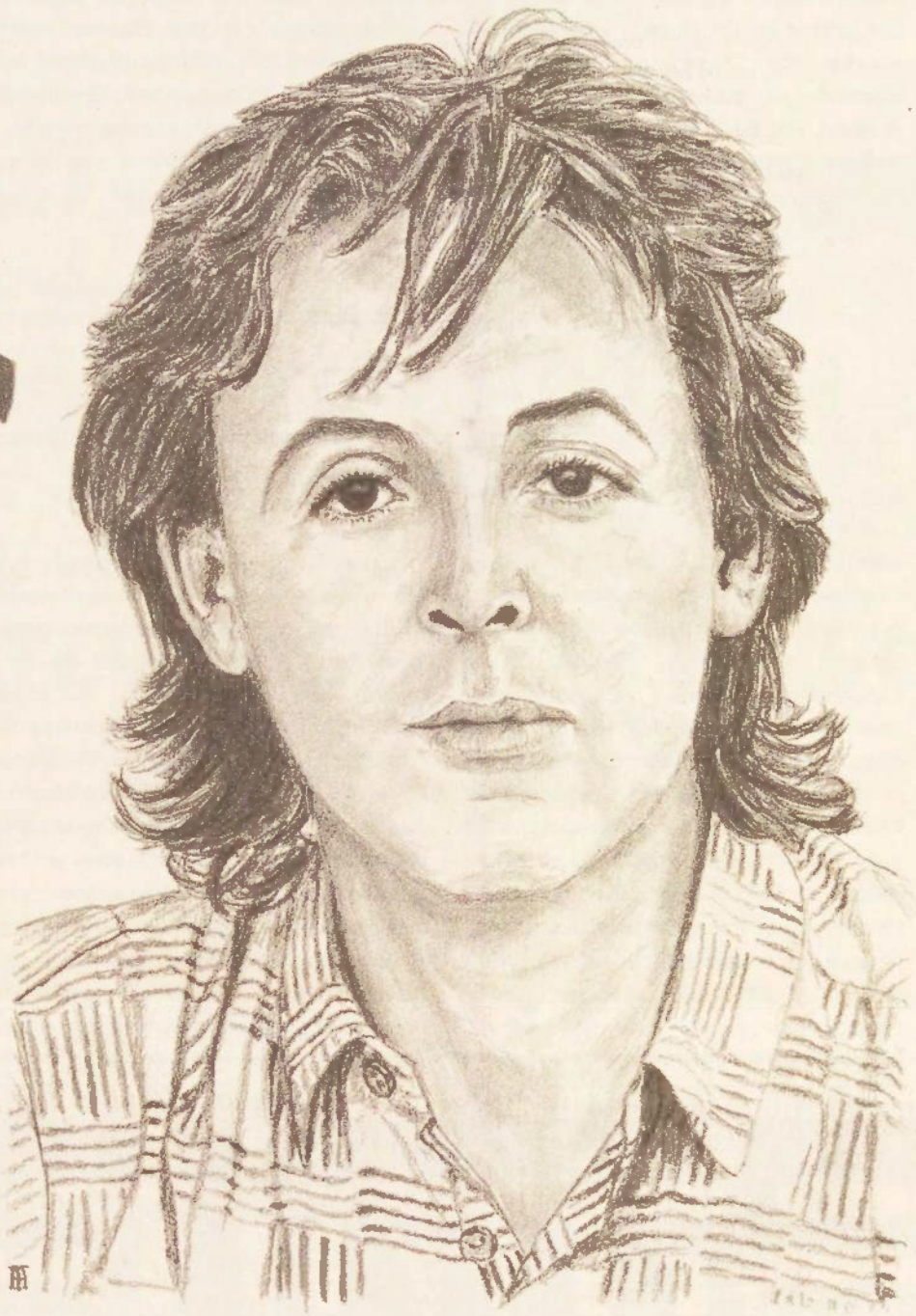

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